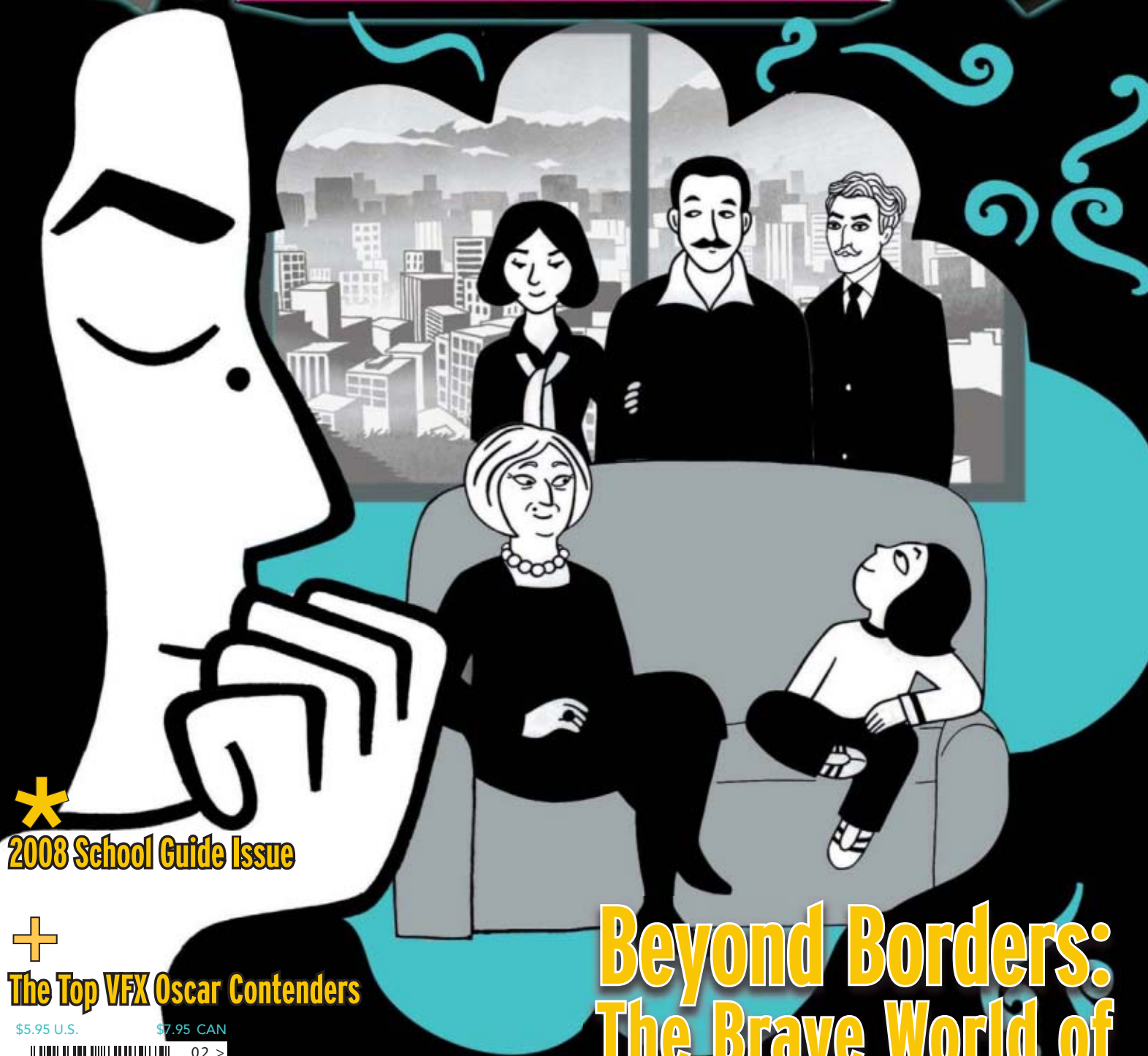


February
2008

ANIMATIONTM

MAGAZINE



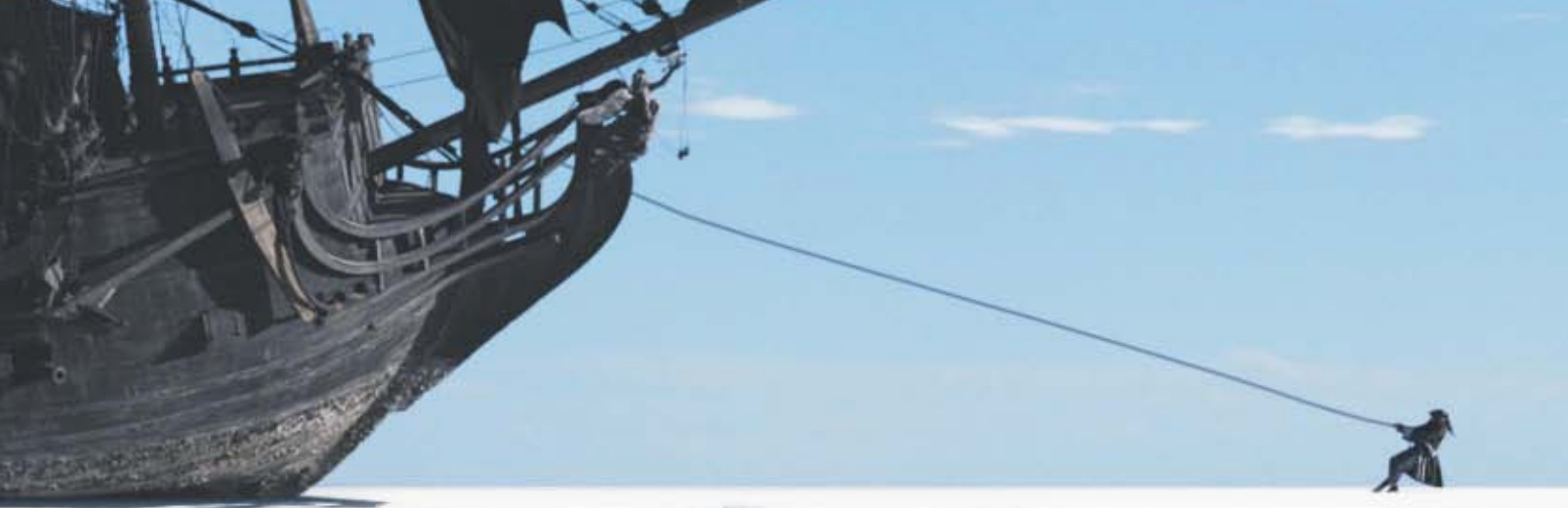
2008 School Guide Issue**

**+
The Top VFX Oscar Contenders**

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Beyond Borders: The Brave World of Satrapi's Persepolis



BEST FILM EDITING

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Stephen Rivkin, A.C.E.

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Paul Massey, Christopher Boyes
Sound Mixer:
Lee Orloff, C.A.S.

BEST SOUND EDITING

Supervising Sound Editors:
Christopher Boyes, George Watters II

BEST VISUAL EFFECTS

John Knoll, Hal Hickel,
Charles Gibson, John Frazier

FOR YOUR CONSIDERATION

PIRATES *of the* CARIBBEAN
AT WORLD'S END

For screening information: DisneyStudiosAwards.com

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"It's an animated joy ride... with brilliant landscape. 'Bee Movie' proves that computers have gone past the ability to simply reproduce hues and tints and can now give the entire spectrum previously unperceived depth."

Jack Mathews - New York Daily News

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BEST ANIMATED FEATURE**

**5 ANNIE AWARD
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INCLUDING
BEST ANIMATED FEATURE**

**CRITICS' CHOICE
N O M I N E E
BEST ANIMATED FEATURE**

FOR YOUR CONSIDERATION

Best Animated Feature

Produced by: Jerry Seinfeld - Christina Steinberg

Best Film Editing

Nick Fletcher, A.C.E.

Best Director

Simon J. Smith - Steve Hickner

Best Sound Mixing

Andy Nelson - Anna Behlmer

Best Original Screenplay

Jerry Seinfeld and Spike Feresten &
Barry Marder & Andy Robin

Best Art Direction

Production Designer: Alex McDowell, RDI
Art Direction & Character Design: Christophe Lautrette

Best Original Score

Rupert Gregson-Williams

Best Sound Editing

Supervising Sound Editors:
Will Files - Michael Silvers

Best Visual Effects

Visual Effects Supervisor: Doug Cooper

Best Costume Design

Jane Poole



**BEE
MOVIE**



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60 A Day in the Life. Be a fly-on-the-wall as we visit some of the mad geniuses working at Industrial Light & Magic.

Cover: *Persepolis*, Marjane Satrapi's beautiful memoir of growing up in revolutionary Iran, becomes one of the best-reviewed animated movies of the year.

NATPE Cover: Animation Development Company's *MidNight* is poised to make a leap from comic-book page to the TV screen. **VES Cover:** Image Metrics.



32

The year-end box office numbers for 2007 were certainly another indication of what a huge appetite audiences have for well-made animated movies all over the world. *Shrek the Third*, *Ratatouille* and *The Simpsons Movie* landed at No. 2, No. 8 and No. 10 respectively, while *Alvin and the Chipmunks* (No. 12), *Bee Movie* (No. 19) and *Beowulf* (No. 32) also did surprisingly well, considering they were all released in the fourth quarter. (See the full list on page 9)

We were also pleased to see how the mass media outlets like *Entertainment Weekly* and most of the critics' groups around the country have championed Marjane Satrapi's end-of-the-year gem, *Persepolis*. It's a kick to see the rest of the world discover what international animation watchers and graphic novel fans have been raving about all year long.

We all have our fingers crossed for Sony Pictures Classics who is distributing this small masterpiece in theaters. The studio's smart promotional campaign for the film echoed what they did for Sylvain Chomet's *The Triplets of Belleville* in 2003. It certainly makes the animated feature race much more interesting than the live-action one during the next couple of months. Since the writers' strike is causing difficulties and conflicts for the producers of the Academy Awards, maybe ABC should just go ahead and broadcast the Annie Awards instead! Either way, everyone has to admit that this year's eclectic crop of animated and vfx-driven features and shorts have certainly brightened the entertainment landscape.

Last month, *Animation Magazine* held a small book launch party at the Wonderful World of Animation art gallery in Culver City, Calif. Our thanks to gallery owner Debbie Weiss and all of the supportive animators, execs and toon community members who showed up to support our 20-Year Collection art book. (You can order this special collector's volume at a special discount rate at www.animationmagazine.net/book.html). Make sure you visit our website every week for

more info about upcoming Animag special events throughout the year.

From what we hear, 2008 will be another banner year for our favorite art form and entertainment medium. We're just glad that we can keep you informed about the awesome achievements of the artists, animators, directors, writers and technical wizards who keep this multi-colored toon universe humming.



Michael Mallory and Ramin Zahed



Bruce Johnson (Porchlight), Jean Thoren, Jodi Bluth, Jim Negele



Jerry Schmitz (Sony)



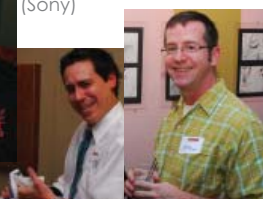
Kelli Bixler and Kristofer Updike (Bix Pix), Jodi Bluth



Richard Tibbetts, Rebecca Agbe-Davies (Kabillion)



Josh Book (Nickelodeon)



Eric Brandenburg



John Hardman (Mr. Men)

Ramin

Ramin Zahed
Editor-in-Chief
rzahed@animationmagazine.net

“Quote of the Month”

“Animation is no longer an isolated genre. Today we're part of French cinema ... we have more films, there is more money, more desire for animation. But we need to stay modest to do our jobs well. We mustn't kill the goose that lays the golden egg!”

—Director Jacques-Remy Gierd (*Raining Cats and Frogs*, *Mia and the Migou*)
on the new boom in French-produced animated features in *Variety*.



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FOR YOUR CONSIDERATION

**ANNIE AWARD
NOMINEE**



DREAMWORKS SHREK THE THIRD

BEST ANIMATED FEATURE

Produced by: Aron Warner

BEST DIRECTOR

Chris Miller

BEST ADAPTED SCREENPLAY

Story by: Andrew Adamson

Screenplay by: Jeffrey Price & Peter S. Seaman
and Chris Miller & Aron Warner

BEST ART DIRECTION

Production Designer: Guillaume Aretos
Art Director: Peter Zaslav

BEST ORIGINAL SCORE

Harry Gregson-Williams

BEST FILM EDITING

Michael Andrews

BEST SOUND MIXING

Andy Nelson – Anna Behlmer

BEST SOUND EDITING

Supervising Sound Editors:
Richard L. Anderson, M.P.S.E. – Thomas Jones

BEST VISUAL EFFECTS

Visual Effects Supervisors:
Philippe Gluckman – Ken Bielenberg

BEST COSTUME DESIGN

Israel Segal

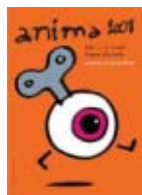
BEST ORIGINAL SONG

"Royal Pain"
Written By: E
Produced by: Mark Oliver Everett

The Animation Planner

February

1-9 The **Anima** festival takes place in Brussels, Belgium, this week (www.anima2008.be).



3-9 Mumbai hosts the Int'l Film Festival for **Documentary, Short and Animation Films** (www.miffindia.in).



4-8 Get ready to have your socks knocked off at the annual **Animex** festival held at the Univ. of Teesside in the U.K. (www.animex.net).



5 Run to the stores to get your hands on Disney's new DVD release of **The Aristocats: Special Edition**. Also out today is **Charlie & Lola: Vol. 7**. The new Chinese-themed show **Ni Hao, Kai-Lan** debuts on Nick, just in time for the Chinese New Year.

8 Hey, kids: It's time for the fun evening known as the **35th Annual Annie Awards**, which takes place at UCLA's Royce Hall this year (www.annieawards.org).



10 Steven Spielberg receives the Lifetime Achievement honor at the **VES Awards** in Los Angeles (www.vesawards.com).



11-23 Get into the U.K. animation scene at the hot **Animated Exeter Festival**, which takes place in Devon (www.animatedexeter.co.uk).

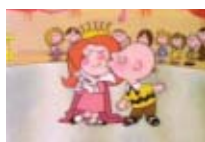


12 Why not lock yourself up in a warm room and treat yourself to the awesome new 3-disc DVD set **Warner Bros. Home Entertainment Academy Awards Animation Collection (15 Winners, 26 Nominees)**. Also hitting the shelves today: **Naruto Uncut DVD Box Set 6** and **Pokémon Season 1 Vol. 3**.



13 Pack your cold weather coats for the annual **KidScreen Summit** in New York City!

14 Hey, it's Valentine's Day. The new DVD release of Billy Wilder's **The Apartment: Collector's Edition** should definitely put you in the right mood!



15 Kids and fantasy fans will be checking out the new movie **The Spiderwick Chronicles** in theaters this weekend. We'll go just to check out the cool creatures crafted by Tippett Studio and ILM. Also opening this Friday: The sci-fi movie **Jumper** and the horrorfest **George A. Romero's Diary of the Dead**.

18-20 Get some serious game on at the annual **Game Developers Conference** in San Francisco (www.gdconf.com).



19 We've got three cool animated DVDs coming out today that should keep the rugrats entertained for a few hours: **It's the Easter Beagle, Charlie Brown**, **Handy Manny: Fixing It Right** and **Little Einsteins: Race for Space**. Nostalgia alert: **He-Man and the Masters of the Universe Vol. 1** is also out!



24 Find out who wins the big Animated Feature Oscar at the **80th Academy Awards** telecast on ABC.



26 Feast your eyes on the new DC/Warner Bros. direct-to-DVD feature **Justice League: The New Frontier**. If light blue is your color, then you'll be first in line to get your hands on **The Smurfs: Season 1, Volume 1**.



29 Check out Curious Pictures' mo-cap animation in Brett Morgen's **Chicago 10**, about the trial of the 1968 anti-war protestors.





The Best American Comics 2007

Edited by Chris Ware
(Houghton Mifflin, \$22)

If holiday season pressures have left your nerves frazzled, we might have just the right antidote for your weary soul. Why not pick up a thought-provoking collection of 2007's best comics as selected by the talented Mr. Ware (Acme Novelty Library, *Jimmy Corrigan: The Smartest Kid on Earth*)? The anthology, one of the cool *Best American* year-end series, offers some 360 pages of dazzling works by 39 different artists. Sure, you get a lot of eccentric, introspective material from urban neurotics, but you can also find a good share of mind-expanding fantasies (one is about a boy who morphs into a nice color spectrum when he's chased). Also included are excerpts from well-received longer works by Charles Burns, Miriam Katin, Adrian Tomine and Alison Bechdel. Gilbert Hernandez, Jonathan Bennett, Kevin Huizenga, Kim Deitch, C. Tyler and Anders Nilsen also hit some high notes in this anthology. Hey, maybe you can even ditch the usual New Year's Eve blues by diving into this magical looking glass of contemporary thought balloons and edgy lines.



Disney Comics

(Disney Editions, \$49.95)

For those who are troubled by Chris Ware's cutting-edge collection of comics, there is a sweet alternative. The hardcover volume titled *Disney Comics* came out a few months ago, but when we recently spotted it at a local bookstore, it cast its spell on us all over again. Dell Four Color comics used to showcase comic-book versions of films, TV and daily strips from 1940 through the 1960s. Luckily for us, Disney Press has collected five comics published by Dell/Gold Key, based on *Snow White*, *Bambi*, *Dumbo*, *Alice in Wonderland* and *Peter Pan*. Although some critics have



complained about the lack of context-providing editorial or a good table-of-contents in this volume, we just loved looking at the beautiful and simple art of this time capsule. The comics are reprinted from photographs or scans of the original comic books. That's why there's some cross-hatching and the pages look a bit yellowed, but that just makes you feel like you're thumbing through another generation's cherished reading material. Our only complaint is that \$50 should get you twice as many comics in one collection! ■

— Ramin Zahed

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VES Awards Evolve and Prosper

Wise men know that the addition of just one award category can go a long way in recognizing the hard work of those who toil in the animation and vfx worlds. That's why we were thrilled to hear that the Visual Effects Society had added a Best Visual Effects in an Animated Feature award, bringing the number of awards to an impressive 23 this year.

The 6th Annual VES Awards, which will take place on Sunday, February 10 at the Kodak Theater in Hollywood (phew, they won't go against the Annies as they did in '07!) honors the most outstanding visual effects in film and television. In addition, the society has landed a major coup by having Steven Spielberg accept the VES Lifetime Achievement Award this year.

As Jeffrey A. Okun, VES board chair explains, "We are constantly striving to create or modify categories to accurately acknowledge the increasing, demanding and over-looked work of vfx professionals. We are proud to offer this new category, which we know will give the animation professionals a higher profile at our awards presentation."

Okun, an award-winning vfx su-

Fox Searchlight's *Sunshine*



pervisor who is working on the upcoming remake of *The Day the Earth Stood Still*, says that since the first edition of the awards, categories have been added, dropped or modified to better serve the community. "We have an elaborate process where we solicit comments and feedback from people who entered and attended the event. We then review everything for six months and incorporate those suggestions."

So how do the VES awards compare with Oscars? For one thing, Okun says, the people doing the voting are all vfx players. "I believe actors make up two-thirds of the Academy, while we have 1,600 people in our society, all of them vfx practitioners—ours is a peer award. The Academy focuses on a single

achievement (features), while we have the opportunity to honor the good work that is done in different genres and arenas."

Although the TV categories have been something of a challenge—it's tough to judge episodic shows against season finales and mini-series—Okun says it's been thrilling to see the number of submissions (including ones from other countries) increase with each edition. "Creatively, we are seeing a huge leap forward," he adds. "What's clear to see is how much more believable the effects are and how much cheaper and faster they are to produce compared to the past."

When asked about the vfx landscape in 2007, Okun says like many of his fellow professionals, he was dazzled by the work delivered in blockbusters such as *Pirates of the Caribbean: At World's End*, *Spider-Man 3* and *Transformers*. However, he also praises two other titles which are less obvious to the general public—*Sunshine* and *Into the Wild*. "In many instances, you see some phenomenal work done in smaller movies, which don't have the huge ad budgets and the studios behind them. I think we saw a lot of amazing work done in the invisible effects area, which helped push the stories forward smoothly and creatively." ■

For more info, visit www.visualeffectsociety.com.



From left: VES director Eric Roth, Lifetime Achievement Award recipient Dennis Muren, director George Lucas and VES chair Jeffrey Okun attending last year's VES ceremony at the Kodak Theatre.

Top of the Toons

Box Office Winners of 2007



Animated

1. Shrek the Third (Paramount/DreamWorks)	\$ 322,719,944
2. Ratatouille (Disney/Pixar)	\$ 206,445,654
3. The Simpsons Movie (Fox)	\$ 183,135,014
4. Alvin and the Chipmunks (Fox)	\$ 153,632,443
5. Bee Movie (Paramount/DreamWorks)	\$ 124,518,342
6. Meet the Robinsons (Disney)	\$ 97,822,171
7. Beowulf (Paramount)	\$ 81,205,200
8. Surf's Up (Sony)	\$ 58,867,694
9. TMNT (Warner Bros.)	\$ 54,149,098
10. Happily N'Ever After (Lionsgate)	\$ 15,589,393

VFX-Driven



1. Spider-Man 3 (Sony)	\$ 336,530,303
2. Transformers (DreamWorks/Paramount)	\$ 319,246,193
3. Pirates of the Caribbean 3 (Disney)	\$ 309,420,425
4. Harry Potter and the Order of the Phoenix (Warner Bros.)	\$ 292,004,738
5. The Bourne Ultimatum (Universal)	\$ 227,471,070
6. 300 (Warner Bros.)	\$ 210,614,939
7. I Am Legend (Warner Bros.)	\$ 206,129,574
8. National Treasure: Book of Secrets (Disney)	\$ 142,943,238
9. Live Free or Die Hard (Fox)	\$ 134,529,403
10. Fantastic Four: Rise of the Silver Surfer (Fox)	\$ 131,921,738

Source: www.boxofficemojo.com 1/3/08



Hot Holiday Discs

The following animated DVDs did brisk business around the holidays on amazon.com:

1. Ratatouille (Disney)
2. Shrek the Third (Paramount)
3. The Simpsons Movie (Fox)
4. Futurama: Bender's Big Score (Fox)
5. The Original Christmas Classics (Classic Media)
6. The Jungle Book: 40th Anniv. Platinum (Disney)
7. Family Guy: Vol. 5 (Fox)
8. Pixar: Short Films Collection, Vol. 1 (Disney)
9. Meet the Robinsons (Disney)
10. The Simpsons: The Complete 10th Season (Fox)

Source: amazon.com, 12/7/08

For your Annie consideration...

Music in an Animated Television Production

Shawn Patterson

El Tigre
"Yellow Pantera"
Nickelodeon



Photo credit - John Michael Flynn

And the Annie Goes To ...

ASIFA-Hollywood Recognizes Achievements in Game Animation. by Ryan Ball

For the third time in its 35-year history, ASIFA-Hollywood's annual Annie Awards celebration will honor artistic excellence in video games, as well as feature films and television. As interactive entertainment continues to gain respect in the animation biz at large, four games have been selected to compete for the big award to be handed out on Friday, Feb. 8, in Los Angeles. THQ's *Avatar: The Last Airbender—The Burning Earth* and *Ratatouille* will duke it out with Activision's *Bee Movie Game* and *Transformers: The Game*.

"The video-game industry is giant; a larger, more profitable industry than film, with many fine animators creating outstanding, first-rate animation," says animation educator and ASIFA-Hollywood board member Larry Loc.

The selection committee had a difficult task of choosing the four nominees because there are a variety of aspects to consider. Jurors wanted to focus on in-game art, though all agreed that pre-rendered cinematics and trailers also play a major role in the gaming experience and often yield beautiful and visceral animation. In the future, game companies should be required to submit examples of both gameplay and cut scenes so that the titles can be judged as whole packages.

That said, there were obvious standouts among this year's submissions, and all happen to be licensed properties. THQ managed to get two in the running. Riding the success of Disney/Pixar's Oscar contender, the *Ratatouille* game from developer Heavy Iron Studios has been a top seller this holiday season and is sure to garner an award or two in its own right. THQ is also thrilled that the artistry of *Avatar: The Last Airbender—The Burning Earth* hasn't gone unnoticed.

"When working with a license like *Avatar: The Last Airbender*, it is a priority for our talented animation team to keep within the stylistic boundaries of the TV series without compromising on game play," says Jon Cartwright, director of production at THQ Studio Australia. "Our animation efforts focused on the fine balance of retaining the visual style, humor and behavior of the characters from the TV series, but keeping it consistent with the look and technical constraints of the game engine." The studio's work on *SpongeBob SquarePants: Lights, Camera, PANTS!* was also up for the award in 2005.

Games based on movies are often dismissed as half-baked attempts to squeeze a few more bucks out of a property, but the team at developer Beenox Studios was very serious about making a great-looking game based on DreamWorks Animation's latest big-screen hit. Beenox creative director Thomas Wilson comments, "*Bee Movie Game* deserves to win this award because from day one we had set ourselves the goal of surpassing the animation quality found in most license-based video



games and, in doing so, pay tribute to the amazing source material. Closing the visual gap between movie and game was at the core of our facial animation system development."

Rather than having its human characters interact with tiny creatures, Activision was dealing with giant, shape-shifting machines in *Trans-*

formers: *The Game*. Based on the DreamWorks/Paramount summer blockbuster, the title was developed by Traveller's Tales, which is being acquired by Warner Bros. When the game came out in June, Jeremy Pardon, head of animation at Traveller's Tales, told us creating believable characters was a total team effort.

"I think our biggest challenge and goal was creating movement that is fluid and humanistic, whilst retaining the weight of huge metal robots," Pardon explains. "We had to look at ways of combining the different cues to weight and size, which involves the greater team, not just the animation team. Destruction of the environment, cars bouncing as the robots walk past and, last but not least, sounds such as huge crunching foot falls all add weight and impact to the characters in the environment."

The *Transformers* game boasts accomplished in-game graphics to be sure, and it doesn't hurt that voice actors Peter Cullen and Frank Welker, the original voices of Optimus Prime and Megatron in the *Transformers* animated series, came back to reprise their respective roles. However, the real show stopper is the feature-film-quality intro animated by Blur Studio, which can be seen at www.blur.com.

The domination by licensed properties reflects the fact that publishers and developers assume that games based on animated shows and movies have a better chance of getting in, and only submit those projects to the Annies. However, Loc says he would like to see a wider range of entries. "I hope that in the years to come, as the word gets around, that we get submissions from all of the game developers so that the gaming Annie really does have the best of gaming to pick from."

After two years, word is getting around among game animators that their work can be acknowledged along with that of the film and TV guys at a major award ceremony. Surely speaking for all of the nominees, THQ's Cartwright remarks, "It would mean the world to us and give credit to the tremendous talent of our animation team. We consider the Annie Awards the highest honor in animation a game could receive. As a matter of fact, we were secretly hoping to get a nomination for this prestigious award."

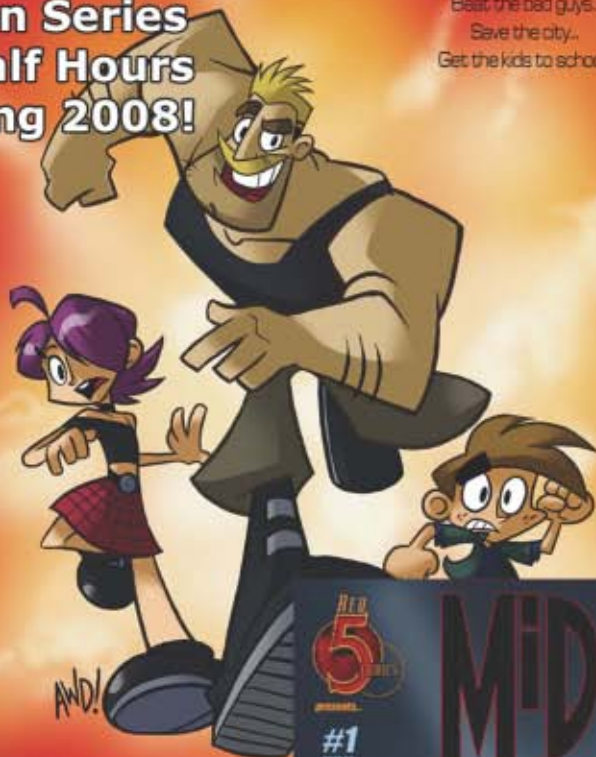
The recipient of this year's Annie for Best Animated Game will join past winners *Flushed Away* from D3 Publisher of America and *Ultimate Spider-Man* from Activision and Treyarch. The 35th Annual Annie Awards will be held on Friday, Feb. 8 at UCLA's Royce Hall in Los Angeles, Calif. To see the full list of nominees in all categories, go to www.annieawards.org. ■

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Postcards From a Revolution

How Marjane Satrapi's poetic and insightful illustrated memoir became an acclaimed, hand-drawn animated movie. **by Ramin Zahed**

If you were to come up with an unlikely subject matter for an animated feature, you couldn't do better than pitch an autobiographical tale about a precocious young girl's experiences growing up in Iran during the 1979 Islamic Revolution. To make the odds even smaller, you could throw in the fact that the toon is black-and-white, hand-drawn by a small team at a French studio (2.4.7 Films in Paris) and

doesn't have one single wise-cracking animal sidekick! That's why it's such great news for true animation fans that Marjane Satrapi's beautiful graphic novel *Persepolis* has become such a perfect movie and emerged as one of the top contenders of the 2007 Oscar season.

When I first met Satrapi at a Beverly Hills hotel, she was in town to oversee the English-language dubbing of her movie. Sean Penn, Gena Rowlands and Iggy Pop provide the voices for the English

dub of the film, while both versions feature the voice of talented French icon Catherine Deneuve as the heroine's mother. "It's been such a great experience to work with these amazing actors," she says, between taking puffs from her cigarette. "I'd heard stories about how some actors might be difficult to work with, but it was completely the opposite for me." Then, as she fills up her ashtray, the

outspoken artist adds with a

smile, "It's so hard to find a place that lets you smoke here in Los Angeles! It's getting to be the same way in Paris. I don't think I'll ever quit smoking!"

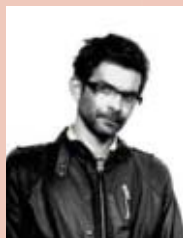
It's very easy to see how the young protagonist of the graphic novel has grown up to be this strong, spunky woman behind one of the biggest surprises of the animated world. In the book and the movie, the punk-rock loving little Marjane questions the authority of the forces that are changing the world around her. She wonders about an Islamic government that strips women of their personal freedoms and doesn't allow young people to listen to Western music and enjoy other aspects of pop culture, which were available during the Shah's regime in Iran.

Not surprisingly, Muslim fundamentalists were up in arms when her movie made a huge splash at the 2007 Cannes Festival and nabbed the top jury prize. After doing excellent business in France—posting over 1,100,000 admissions during the summer—*Persepolis* continued to receive top reviews and audience support in various other European territories. In a surprising turn of events, the movie was selected as France's official submission in the Foreign-Language Feature Category for this year's Oscar race. *Persepolis* also won the Best Feature Prize at Ottawa and received four Annie Award noms (Best Feature, Best Directing, Best Writing, Best Music)—all of this even before Sony Pictures Classics opened the movie in New York and Los Angeles on December 25.

This is all heady stuff, especially when you consider that this is Satrapi and co-director Vincent Paronnaud's first animated venture. Of course, it helps when your graphic novels have millions of fans worldwide. "I never thought it was going to be a difficult process," says Satrapi. "I was lucky because I got to work with my good friend Vincent and a very dedicated team of animators who spent most of their day in the studio. The movie pretty much took over our lives. It cost about \$8 million to make. We had a team of 100 people working on it for two years. We were delivering 12



Marjane Satrapi



Vincent Paronnaud

work with, but it was completely the opposite for me." Then, as she fills up her ashtray, the

images per second."

A fearless woman who loves to sprinkle her responses with sparks of humor and effortless charm, Satrapi told *The New York Times* last year that she doesn't consider herself a feminist but more of a humanist. When confronted with questions about the role of women in Islamic countries, she said, "It's a problem for women no matter the religion or the society ... If in Muslim countries they try to cover the women, in America they try to make them look like a piece of meat!"

Born to left-leaning intellectual parents in Rasht (a city in northern Iran) and raised in Tehran, Satrapi learned about the west through American movies and TV shows. "I was lucky because my parents took me to see all these great grown-up movies," she says. "I re-

Tehran, Mon Amour: Marjane Satrapi's acclaimed two-part graphic novel served as the launching pad for the movie's beautiful black-and-white illustrations and designs.



member seeing Catherine Deneuve in *Belle de Jour*. They took me to see *The Deer Hunter*. I saw *Dr. Zhivago* and I was traumatized. It was such a sad story about this man who loses the love of his life!"

When asked about her sources of inspiration in the toon world, she says she loved Disney movies and Tex Avery shorts when she was a kid. "I remember one of the Iranian TV channels used to air *The Pink Panther* show on Thursday nights. I never missed it. I also went to see the animated shorts produced by Kanoon [government-supported agency which funds film and TV projects for children and young adults]."

After Satrapi's graphic novel became a huge global sensation, the Paris-based artist got bombarded with all kinds of wild propositions to adapt her work for other media. She laughs when she remembers how one producer wanted her to rework her book as a live-action series along the lines of

Beverly Hills 90210. "They wanted to have Iranian characters who acted like Brenda and Dylan on that show!"

Fortunately for everyone involved, Satrapi had the smarts to stick to her guns and ask her friend Paronnaud to help her present her material as a 2D animated movie. From the start, they decided to move ahead as a traditionally animated feature since the style of the graphic novel lent itself best to a 2D treatment. "We spent a year fine-tuning the script," she notes. "I do think that the style we chose for the movie fits the material well. But I really don't have a preference for 2D. I have seen some CG-animated films that are wonderful, and have sat through some hand-drawn things that were not so good. Just like real life, you have to direct the actors. We did try some digital animation at one point, and the result wasn't as beautiful."

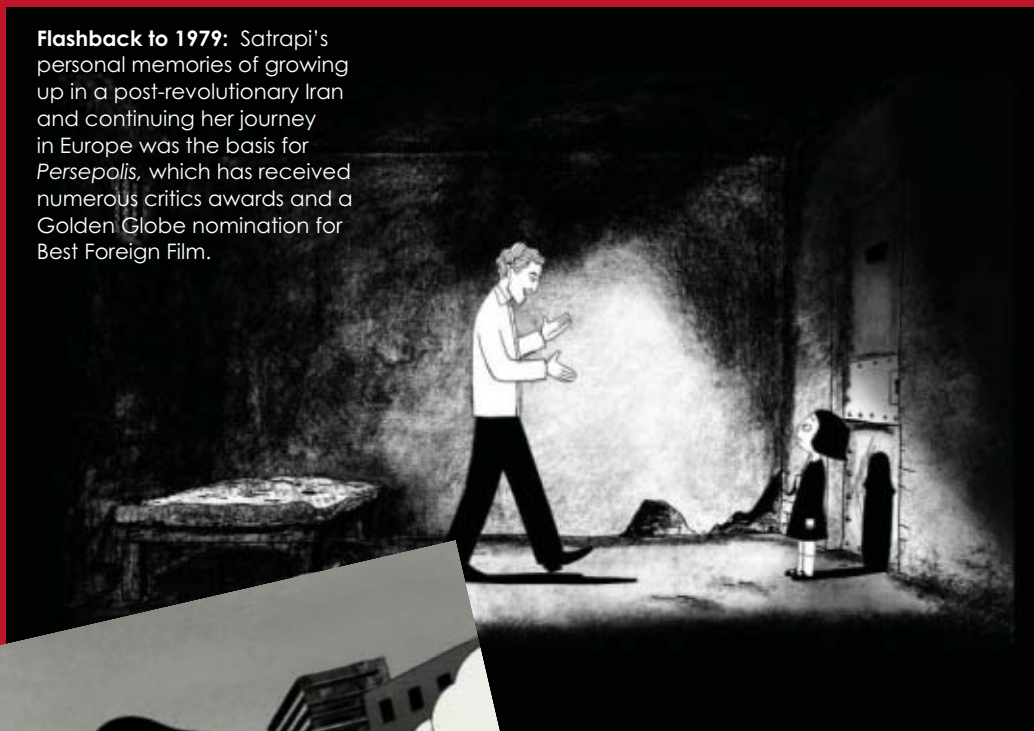
In a day and age when con artists try to pull the wool over your eyes by throwing the latest tech jargons at you, it's refreshing to hear the 38-year-old Satrapi confess that working with computers isn't really her cup of tea. "Neither Vincent nor I were that comfortable with computer animation. For me, sending an e-mail is a big deal. We've always drawn with our hands. We have this holy relationship with paper and ink, pencil and eraser."

Having been accustomed to working solo for many years, she says it was a bit daunting to work with 100 people on the movie. "Luckily, people who worked with us were very passionate about the project. Yes, there was a lot of chaos at times. Our studio looked like a gypsy camp. But everyone involved invested so much of their lives for two years. It was hard to let go in the end."

A few weeks later, when I speak to her on the phone, she's excited about the fact that her movie was chosen to represent France in the Oscars this year. "I remember how amazing it was to be picked for the Cannes Film Festival," she notes. She says she was so nervous that her mother gave her anti-anxiety pills before the screening. "Here is our movie, which is animated, it's in black and white, it's very unsexy, and they pick this movie. It's unreal. It tells us that in Europe, they're now recog-



Flashback to 1979: Satrapi's personal memories of growing up in a post-revolutionary Iran and continuing her journey in Europe was the basis for *Persepolis*, which has received numerous critics awards and a Golden Globe nomination for Best Foreign Film.



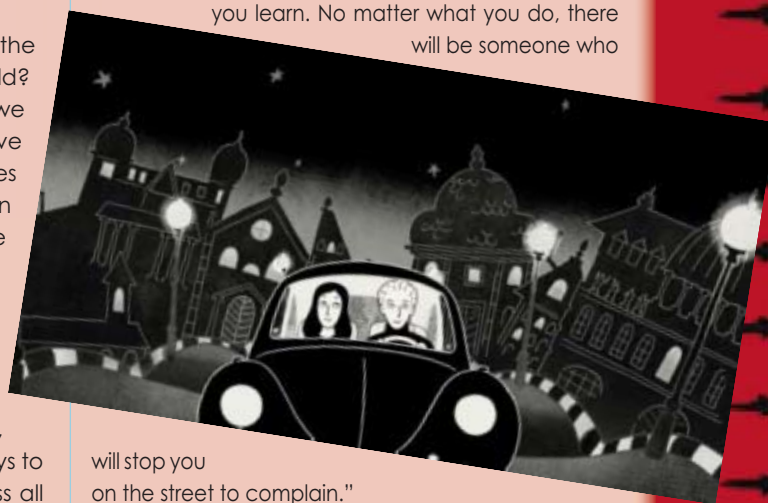
nizing the immigrant experience. This has always been the case in America. It's obvious that you come from somewhere else in the U.S., but in Europe, it's now a reflection that you can be European and come from another place."

And how does she feel about becoming the poster child of repressed artists all over the world? "What is interesting to me is that anywhere we show the movie, the reaction is the same. I've always said that my story is humanistic. It goes beyond Iran. Even people who don't live in repressed societies relate to the story of one family. It's about celebrating things that we all have in common."

Of course, the powerful momentum of the movie has changed Satrapi's life enormously. Instead of spending her days tucked away in her Paris studio writing and drawing, she has had to devote a huge part of her days to promoting the movie and talking to the press all over the world. "Sometimes I find myself repeating the same answers to the same question," she admits. Sounding a lot like the little girl in her movie who argues with God and ruthless authorities, she continues, "Then I hate myself because I am

repeating myself and sometimes, I don't believe myself anymore!"

On the plus side, Satrapi now has the prestige and experience to do whatever she wants as her second act. "The movie isn't released in Iran, but the Iranians who've seen it have thanked me for sharing their stories with the world. Sometimes in New York or Paris, they recognize me on the streets and come up to me and hug me. That's wonderful. Then, of course, there are those who stop me to complain. That's another thing you learn. No matter what you do, there will be someone who



will stop you on the street to complain."

Something tells us that come Oscar night, nobody is going to stop to complain if she steps up on that Kodak Theater stage to collect a statuette or two. ■

Sony Pictures Classics releases *Persepolis* in U.S. theaters on December 25.



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Charge of the Toon Brigade

Animated influence can be found in all corners of Park City at this year's Sundance Festival.

by Mercedes Milligan

Last year we were excited to report the growth of independent animation in Sundance's short film program, but this year looks to have all that and more as animation, effects and their unique technologies are popping up all over the festival docket. In addition to a growing presence in shorts, animated segments are lending flair to fea-



ture-length pieces (Nanette Burstein's *American Teen*, Patrick Creadon's *I.O.U.S.A.* and Morgan Spurlock's new comedy docu *Where in the World is Osama Bin Laden?*). More experimental toons can be found in the New Frontier program, including a showcase by festival vet Brent Green, who also has an animated piece in the documentary program (*Carlin*, about sharing the house with his titular diabetic aunt who has lost her will to live).

Our readers will of course be familiar with one of the major highlights of this year's shorts program: International award winner and possible Oscar nom *Madame Tutli-Putli*, from Canadian directors Chris Lavis and Maciek Szczerbowski, is guaranteed to steal the show. "To preface, I am quite fond of the entire animation slate," says festival shorts coordinator and programmer Todd Luoto, trying to take the edge off his enthusiasm, "That said, *Madame Tutli-Putli* left my jaw on the floor—it's amazing from beginning to end, and really had me scratching my head as to whether I was watching animation or live action." An effect achieved by the filmmakers' technique of layering a live actress' emotive eyes over footage of the stop-motion Madame. We're sure the gang at Montreal-based Clyde Henry Prod. and their NFB supporters will be happy to hear their work admonished as "an incredible effort." We can't help but agree (see our Dec. 2007 issue for

Ryan Ball's in-depth article on this fantastic piece!)

Another short (or, as it's often described, "epic short") that has been generating buzz is Kansas City-based collective MK12's *The History of America*, a "psychedelic Western space opera" that combines CG, rotoscoping and live-action into a colorful cocktail that describes a farcical battle between, what else, cowboys and astronauts. Luoto comments, "The kid in me (that wanted to be a cowboy AND an astronaut for Halloween) really loved [this]," a sentiment to which we're sure most animation fans can relate. Luoto also cites *Chonto*, about a wilted rock idol who adopts a monkey in an attempt to literally buy a friend, as one of his top picks. The film by festival repeater Carson Mell is the second installment in an ongoing comedic story about his rocker character, Bobby Bird. "I can watch this character all day," enthuses Luoto, "I hope Carson makes a hundred more of them."

Chonto and *History* offer a refreshing dose of the humorous and absurd in answer to some of the more melancholy pieces on offer. Two shorts whose synopses mention dead dogs (Dana Adam Shapiro's poetic sounding *My Biodegradable Heart* and Icelandic director Hermann Karlsson's more concise *Dog*); Luis Cook's bleak tale of two spinsters living a miserable seaside existence (*The Pearce Sisters*) and Kelly Sears' hauntingly cold story of a space mission gone awry told with collected images (*The Drift*) ably fill the short film quota for dark, enchanting and disturbing pieces.

Doing likewise in the features category and making its much-anticipated North American debut is the fascinating collaboration of dystopian terror-tales, *Peur(s) du Noir* (*Fear(s) of the Dark*). This traditionally animated black-and-white nightmare world

was created by a group of illustrators, animators and comic artists (including French comics legend Blutch, American Harvey Award-winner Charles Burns, typographical artist Pierre di Sciullo and the only female horror director at the fest this year, illustrator/web-animator Marie Caillou) under the art direction of renowned graphic artist and champion of the European comics scene Étienne Robial. *Fear(s)* is a disturbing journey in which each of the contributors travels back to the origin of their deepest fear, creating a haunting 2D-animated tableau that has been charming (and unsettling) audiences at fests abroad. The film premieres for U.S. audiences less than a month before its theatrical release in its native France (Feb. 13).

One of the more unexpected places you will find hints of animation-related technology is in the 92-minute rock homage *U2 3D*—the first live-action film to be entirely shot, edited and shown in stereoscop-



ic 3-D and making its world premiere at the festival. The footage was shot at seven different shows during U2's Latin American tour in 2006 with nine pairs of Sony CineAlta 3-D cameras (the first ever 3-D multi-camera live shoot). Animation aficionados may recall seeing a trailer for the film at screenings of *Meet the Robinsons 3-D*. While not a truly animated film by any definition, it serves as a strong example of the continual intertwining of live action and the animated and vfx technological worlds.

Luoto tells us that the submissions he reviewed this year point an interesting picture of the new directions animation is taking. "Traditional animation seems to be a rare breed [in the last few years]... People seem to be a lot more tech-savvy when creating their work." He also notes the boom in work being made on video game engines, although you won't find any examples of this in the shorts line up—not this year, anyway; "It's not the discipline, but the overall vision we are drawn to...[Game engine animation] is quickly becoming a popular way to tell a tale, and it'll be interesting to see how that type of film thrives and develops."

With animated short submissions growing year-to-year, and the constantly improving techniques and technologies making their influence felt throughout the festival, it's no wonder that Todd is upbeat: "It's a good year for animation at Sundance, and that probably mirrors the industry as a whole. There's a lot of people taking risks, resetting the standard and finding new ways to tell a story." Let's hope that this positive energy is able to seep out of the indie scene and inspire the industry at large. ■





Veggies on the High Seas

Pirates go green in the latest *VeggieTales* movie
by Ryan Ball

After stealing scenes in the 2002 theatrical release *Jonah: A VeggieTales Movie*, the laziest vegetable pirates who never sailed the seven seas are back on the big screen in their very own swashbuckling, time-traveling movie. This time Universal Pictures is doing the harvesting for Big Idea and Starz Animation as *The Pirates That Don't Do Anything: A VeggieTales Movie* sets sail in a bid to match the success of the first family flick based on the best-selling, faith-based franchise.

The movie finds Elliot, Sedgewick and George (played by popular *VeggieTales* characters Larry the Cucumber, Mr. Lunt and Pa Grape) busing tables and washing dishes as the Pieces of Ate Dinner Theatre and dreaming of getting a chance to actually be in the show. As one might imagine, they are held back by their laziness and lack of self-confidence until one day an SOS from the past falls from the sky and lands at their feet. Traveling back in time to the 17th Century, the couch potatoes must face their fears in order to rescue a royal family from an evil tyrant and learn what it really means to be a hero.

The family film may look like an attempt to capitalize on the current interest in pirate movies, but writer Phil Vischer finished the script back in 2002, after the first movie debuted in theaters. "I tried to make the faith element play out a little differently than in *Jonah*, which was obviously a Bible story," he remarks. "The problem with that is our audience is very strongly Christian and takes the Bible extremely seriously, and you can't take much creative liberty in the retelling. So coming back for the second movie, we decided to take these three characters that are a

ton of fun to work with and just send them on an adventure, and then find a lesson within that adventure that our audience will appreciate."

Despite Universal's involvement from the beginning, *The Pirates That Don't Do Anything* is still a moderately budgeted CG feature, a classification which Vischer says is inherently tricky. "We really can't attempt to compete with a *Surf's Up* or a *Ratatouille* in terms of what we're going to throw up on the screen, so we focused more on creating characters that we can feel for and a journey to put them on, then spent our money on spectacle very intentionally," he explains. "You learn where it pays to spend your time and your money."

Vischer co-wrote and co-directed *Jonah* with Mike Nawrocki, but this time they divided the tasks and Nawrocki took the helm alone. Nawrocki says the first film taught him a lot about streamlining the process. "On *Jonah*, we did a lot of over building. What we did significantly different with [*Pirates*] is pre-shoot the whole film before even doing storyboarding. We designed rough sets with very rough characters and basically flew the camera around and shot it like we would if it were live action. It's such an action-packed adventure and there are so many elements that we had to make sure that we were only going to build what we saw on the screen. That informed the 2D storyboards and going to layout became so much easier. I don't know if I'd ever do a movie any other way."

Starz Animation (formerly DKP Prods. and IDT Ent.) has been producing the *VeggieTales* DVD

releases for a few years now, and Nawrocki tells us the team of artists was already well acquainted with the characters and the rules of the franchise before diving into a big-screen adventure. A group of about 30 animators and effects artists spent roughly a year and a half building the film with Autodesk's Maya as their primary tool.

Animation director Paul Kohut helped Chris Landreth animate his Oscar-winning short, *Ryan*, before joining the Starz crew and bringing vegetables to life. He says the best thing about making the feature was having more time to work on the animation and fine-tune it. It also gave the animators some new characters to play with, including Robert the Pirate, a bit of a cyborg veggie. "I think he's probably the first vegetable character with fully articulated limbs," Kohut notes. "We also have the Rock Monsters, which had fully working limbs as well. That's a rarity in the *VeggieTales* world, for sure. It requires a little bit more effort, but limbs are fun."

Since its inception in 1993, the *VeggieTales* franchise has sold more than 50 million home video units. *Jonah* made approximately \$25.6 million in its theatrical release, yielding a tidy profit that Universal hopes to soundly surpass. Big Idea plans to put out a new movie every couple of years while continuing to produce the video



Mike Nawrocki



Phil Vischer



series. Vischer has already written *The Bob and Larry Movie*, which promises to push the saga to a whole new level of animation as it plunges its garden-variety heroes into the human world. ■

Universal releases *The Pirates Who Don't Do Anything: A VeggieTales Movie* in U.S. Theaters on Jan. 11.

Annie Voters Know How to Share the Wealth!



Ratatouille, *Surf's Up* lead the animated feature categories, while Nickelodeon's *El Tigre* emerges as the heavyweight in the TV ring. **by Ramin Zahed**

Those of us who are often disappointed by the injustices and omissions reflected during the award season have a good reason to look forward to the annual Annies ceremony in February. Since the Oscars only honor three major animated features and the Emmys often regard the animated shows as the demon stepchildren of the live-action ones, it's thrilling to see all kinds of projects and individuals honored every year with the sharp-shooting Annies.

This year's winners will be revealed at the awards ceremony held on February 8 at UCLA's Royce Hall in Los Angeles. This will mark the 35th edition of the kudofest, which was first organized by veteran actress June Foray in 1972.

Awards season watchers have pointed

their own unique style of filmmaking, special appeal and following." He also points out that ASIFA's nominating committees have the leverage to select up to five contenders in each category and are not limited to three spots like the Oscars. "They can even decide that only one person or production deserves to get an Annie, as was the case with Jorge Gutierrez who is the sole nominee in the Character Design in an Animated TV Production category."

In the race for Best Animated Feature, *Ratatouille* is up against Sony Pictures Animation's *Surf's Up*, DreamWorks Animation's *Bee Movie*, Sony Pictures Classics' *Persepolis* and Fox's *The Simpsons Movie*. *Surf's Up* received the second highest number of nominations with 10, including nods for animated effects, animation production artists, character animation, character design and directing.

On the television side, Nickelodeon's *El Tigre* leads the charge with four nominations, including Best Animated Television Production for Children and individual awards for character animation, character design and music. The other nominees for Best Animated Television Production are *Creature Comforts America* from Aardman Animations, *Jane and the Dragon* from Weta Prods. Ltd. and *Nelvana Limited*, *Kim Possible* from Walt Disney Television Animation and *Moral Orel* and *Robot Chicken: Star Wars* from ShadowMachine.

The 4,000-plus members of ASIFA will also honor the achievements of several individuals who have made priceless contributions to the animation community. John Canemaker, Glen Keane and John Kricfalusi are this year's recipients of the Winsor McCay Award for career contributions. Author and animation historian Jerry Beck will take home the June Foray Annie for making a significant impact on

the art and industry of animation. Flash creators Jonathan Gay, Gary Grossman and Robert Tatsumi and Linux man Edwin R. Leonard will receive the Ub Iwerks Award for Technical Achievement and Special Achievement Annie Awards respectively. This year's Certificate of Merit recipients are Marcus Adams, Joseph Batista, Steve Gattuso, Jon Reeves and Gemma Ross of Woodbury University.

At press time, it was unconfirmed that favorite Annie host Tom Kenny (the amazing voice of *SpongeBob SquarePants* and



El Tigre



numerous other famous toons) would return for another night of madcap adventures and hilarious and timely jokes. But we all have our fingers crossed. As Manoogian wisely points out, "You plan for certain things, but you never know how everything is going to turn out in the end. You can pick the participants and the honorees, but the fun part is that you never know what they're going to say! At the end of day, though, it's all about honoring the amazing people in our industry and the art of animation." ■



Antran Manoogian

For more info about the event and to buy tickets, visit www.annieawards.org.



Surf's Up

out that the Annie winner in the best picture category has gone on to win the Oscar for Best Animated Feature five times out of six. The only upset happened last year when *Happy Feet* beat Annie-winning *Cars* at the Academy Awards race. With 13 nominations, Disney/Pixar's *Ratatouille* is leading the features pack this year, but ASIFA president Antran Manoogian insists that there could be many surprises ahead.

"I would say that there aren't any runaway movies," Manoogian explains. "We were happy to see a lot of great animated movies this year, and they each have

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20 Things to Look Forward to in '08

Now that we're finally leaving frustrating old 2007 behind us, we can pay attention to some of the cool movies and TV shows that are awaiting us in the next 12 months:

George of the Jungle. It took a while, but Cartoon Network is finally unveiling this new Flash-animated incarnation of the favorite '60s toon (created by Jay Ward and Bill Scott). Animated by Vancouver's awesome Studio B, the show has a wonderful retro design and should earn a new generation of fans who'll tune in to watch the vine-swinging hero, his best



buddy Ape, his pals Ursula and Magnolia, his dog/elephant Shep and Tookie Tookie Bird. It's amazing how many times you can get laughs out of poor George crashing into trees! **[Premieres Jan. 21 on Cartoon Network]**

The Spiderwick Chronicles. There are many reasons why there's genuine excitement about this cool-looking adaptation of the fantasy books by Tony DiTerlizzi and Holly Black. Freddie Highmore, the go-to kid actor of the moment

(August Rush, Charlie and the Chocolate Factory), stars as twin brothers Jared and



Simon who discover a strange world of fairies and beasties. Seth Rogen, Martin Short and Nick Nolte are the perfect voice actors for creatures Hogsqueal, Thimbletack and Mulgrath, while Phil Tippett and ILM will be raising the bar once again with 500-plus vfx shots. Did we mention that the director Mark Waters' resume includes *Freaky Friday* and *Mean Girls*? **[Opens February 15]**

Horton Hears a Who! The A-list team at Blue Sky Studios, led by Jimmy Hayward and Steve



Martino, are giving us a big spring package this year. This one promises to have a great story (Dr.

Seuss, forever!) and look good (perfect cartoony-style CG). And how about that hipper than hip cast list—we're talking Jim Carrey, Steve Carell, Seth Rogen, Jaime Pressly, Dane Cook, Amy Poehler, Jonah Hill—and Carol Burnett!? Better keep your ears to the ground for this one, kids. **[Opens March 14]**

The Mighty B! A feisty, over-ambitious girl

scout is the star of this new Nicktoons show created by talented SNL veteran Amy Poehler, *Fairly OddParents* staff writer Cynthia True and *SpongeBob* storyboard artist Erik Wiese. We've been excited about



the arrival of Bessie Higgenbottom ever since we found out about it a while back, and now it seems we can finally enjoy the adventures of this zany 10-year-old "Honeybee" scout. **[Premieres in April on Nickelodeon]**

Iron Man. After making a career of playing drunks and down-on-their-luck anti-heroes, Robert Downey Jr. will kick some major super-villain butt in this comic-book movie. The much-hyped movie about the Marvel hero who puts on a high-tech suit to fight an evil genius generated a lot of geek buzz at Comic-Con last year. Plus we know actor-turned-director Jon Favreau can deliver a fun fantasy outing—remember *Elf*? The jury is out on love interest Gwyneth Paltrow, but who cares when the rest of the cast includes Samuel L. Jackson, Terrence Howard and Jeff Bridges! **[Opens May 2]**

Space Chimps. Directed by Kirk De Micco, this clever comedy/adventure flick centers on two NASA chimps that are sent on a mission to an uncharted planet to save its inhabitants from a tyrannical regime. The hard-working team at Vanguard (*Valiant*, *Happily N'Ever After*) is responsible for the CG animation. **[Opens July 18]**

Speed Racer. Almost 40 years after Tatsuo Yoshida introduced this beloved manga to fans



all over the world, the Wachowski brothers (*The Matrix* trilogy)

are giving us their cartoony-style live-action feature about the young racecar driver and his father's Mach 5. Emile Hirsch, Christina Ricci, Matthew Fox, Susan Sarandon and John Goodman round up the hipster cast. Go, Speed Racer, Go! **[Opens May 9]**

Indiana Jones and the Kingdom of the Crystal Skull. Who cares if Harrison

Ford turns 66 this July—he can still go searching for the Ark of the Covenant with the best of them. Flavor-of-the-month lead Shia LaBeouf plays Indie Jr., while Cate Blanchett and Karen Allen provide the necessary estrogen quotient. With Spielberg directing a script penned by David Koepp (*Jurassic Park*, *Spider-Man*), chances are this fun thrill ride is going to be the HUGE movie to beat this summer. **[Opens May 22]**



Kung Fu Panda. What would summer vacation be without a fun CG-animated toon from the smart alecks at DreamWorks? Directed by Mark Osborne and John Stevenson, this one is set in ancient China and stars a perfectly cast Jack Black as a slacker panda who has to learn how to be a Kung Fu master to thwart the evil snow



leopard Tai Lung. Expect some eye-popping animation and killer voice work by Black, Jackie Chan, Dustin Hoffman, Lucy Liu and Ian McShane. **[Opens June 6]**

The Incredible Hulk. Stan Lee's angry green monster/hero comes back to digital life and we're hoping director Louis Leterrier (*Transporter*) makes us forget about the dull seriousness of Ang Lee's version. Edward Norton follows in the footsteps of Bill Bixby and Eric Bana and Zak Penn's

(*X-Men 3*) script focuses on geneticist Bruce Banner as he takes flight in order to understand and cure his famous condition. Liv Tyler, Tim Roth, William Hurt and Tim Blake Nelson round up the solid cast. **[Opens June 13]**

WALL-E. Andrew Stanton, you had us at hello. Ever since the Pixar man introduced his new toon at Comic-Con, we knew this one was going to be another fantastic journey. Produced by Jim Morris and written and directed by Stanton (*Finding Nemo*), this eighth feature film from Mr. John Lasseter's enchanted hit factory is about a robot who tries to find a home in the great frontier of space. Fred Willard and Jeff Garlin are two of the



stars attached to the movie, which is reportedly without traditional dialogue. And just in case you still don't know, WALL-E is our lead

character's name and stands for Waste Allocation Load Lifter-Earth class! **[Opens June 27]**

Hellboy II: The Golden Army. After exploring the dark side of Franco-era Spain in his Oscar-winning fantasy *Pan's Labyrinth*, Mexican director Guillermo del Toro is back for more comic-book-inspired adventures. Ron Perlman reprises his title character in this sequel, which also brings back Selma Blair as Liz Sherman and Doug Jones as sidekick Abe Sapien. Co-written by creator Mike Mignola and del Toro, the plot deals with old gods and characters who have been shoved out of the ordinary modern world. Let the epic battle begin! **[Opens July 11]**

The Dark Knight. Thank God actor Christian Bale and director Christopher Nolan have revived this wonderful DC franchise. Another great bit of news is that weak link Mrs. Katie Holmes-Cruise has been replaced with Maggie Gyllenhaal in this clever sequel, which finds The Joker (Heath Ledger) endangering the residents of Gotham once again. Gary Oldman, Morgan

Freeman, Michael Caine, Aaron Eckhart and '80s relics Eric Roberts and Anthony Michael Hall add even more star juice to the mix. **[Opens July 18]**

Dragonball. Akira Toriyama's global comic-book/anime hit franchise finally makes it to the live-action world. Justin Chatwin stars as our hero, Goku, who follows his grandpa's dying wishes to find the great Master Roshi (Chow Yun-Fat) and gather all seven magical Dragon Balls to fight the evil Piccolo (James Marsters) who is planning—what else?—world domination. Also starring: Emmy Rossum as the female lead, Bulma, whose father's Dragon Ball is stolen by Piccolo. The good news is that *X-Files* and *Millennium* veteran James Wong is the writer/director of this under-the-radar project. Ollin Studio is working on the digital effects. **[Opens August 15]**

Coraline. Neil Gaiman wrote a terrific children's novel a few years ago about a bored young girl who discovers a parallel world where her life is a lot better than her real one. We're glad the project landed in the able hands of the brilliant Henry Selick and his team at Portland-based LAIKA. Dakota Fanning voices the title character, while Teri Hatcher, Ian McShane, Jennifer Saunders and Dawn French round up the eclectic cast. **[Opens in the fall]**

Where the Wild Things Are. We've waited far too long for this beloved Maurice Sendak children's book to make it to the big screen. Now the super-innovative director Spike Jonze (*Adaptation*, *Being John Malkovich*) and writer Dave Eggers have promised not to mess up this live-action adaptation, which stars Lauren Ambrose, Benicio Del Toro, Catherine Keener, James Gandolfini, Forest Whitaker, Paul Dano and Catherine O'Hara. Aah, it will be so good to see bratty Max travel to the land of the monsters and rule them like it's nobody's business. **[Opens Oct. 3]**

Igor. Anthony Leondis (*Lilo & Stitch 2*) is directing this offbeat CG toon about the famous hunchbacked lab assistant who dreams of winning the Annual Evil Science Fair. We like the concept and the cool voice cast, which includes John Cusack, Steve Buscemi, John Cleese, Eddie Izzard, Jennifer Coolidge, Molly Shannon and Sean Hayes.



Exodus Entertainment delivers the film's cool CG animation and The Weinstein Co. is distributing it. **[Opens Oct. 24]**

Madagascar: The Crate Escape. We're hoping this sequel to the 2005 DreamWorks Animation hit will continue the original's comic momentum, now that the Penguins have gone and got their own Nick show! The plot has something



to do with Alex (Ben Stiller) meeting his family some-where in

Africa. Jada Pinkett Smith, Chris Rock, David Schwimmer, Andy Richter and Cedric the Entertainer are all on board the voice train. The holiday pic is directed by Eric Darnell and Tom McGrath. We hope the lemurs show up for another musical number! **[Opens Nov. 7]**

Harry Potter and the Half-Blood Prince.

For some reason, the adventures of J.K. Rowling's wizard are much more suited for the holiday season than the summer. So we're glad that this darker chapter of poor Harry's life comes out around Thanksgiving. David Yates, who did such a good job with *The Order of the Phoenix*, is once again directing, from a script by Steve Kloves. All the regular actors are joined by newcomers Jim



Broadbent and Helen McCrory. The plot finds Voldemort (R. Fiennes) tightening his grip on both the Muggle and Wizard worlds and Harry suspects that dangers may even lie within the castle. **[Opens Nov. 21]**

Bolt. As sad as it was to see *Lilo & Stitch* creator Chris Sanders leave this Disney movie (formerly known as *American Dog*), we still have high hopes for it. Chris Williams (*The Emperor's New Groove*) is the ship's new captain and Mario Cantone, John Travolta, Woody Harrelson, Thomas Haden Church and Bruce Greenwood are providing their voices. The story revolves around a German Shepherd who has lived his whole life on the set of his action TV show, causing him to believe he really has superpowers. **[Opens Nov. 26]** ■

Your Guide to the Oscars

Part 2 of 3

Blurring the Line Between Animated and VFX Pics

by Barbara Robertson

Radical! Stepping way out of the box this year, the Executive Committee for the Visual Effects Branch of the Academy of Motion Pictures Arts and Sciences released a preliminary list of 15 films that will compete for an Oscar nomination. Among those making this first cut is the first feature animation to be included, *Ratatouille*. Also on the list are two films with unique, non-photorealistic looks, *Beowulf* and *300*. Seven films from this list go to the final round, the bake-off, where branch members vote for the nominees. The branch created the first cut strategy to give such late releases as *National Treasure* and *The Water Horse* an even chance. With visual effects critical to more films each year, many of which are box-office winners, my vote is for the Academy to have five nominations, not three. Here's the list of semi-finalists in alphabetical order.

Beowulf

Studio: Paramount

VFX Studio: Sony Pictures Imageworks

Supervisors: Jerome Chen, Sean Phillips, Kenn McDonald, Michael Lantieri

The Skinny: To Chen, this is a live-action film that has visual effects in every frame, with the most obvious being the digital doubles, the dragon and the monster Grendel. But now that the branch has endorsed visual effects in animated features, they can call *Beowulf* an animated feature, too, if they want.

The Bourne Ultimatum

Studio: Universal Pictures

VFX Studios: Double Negative, CIS Hollywood, The Senate VFX, LipSync Post

Supervisors: Peter Chiang, Charlie Noble, David Vickery, Mattias Lindahl

The Skinny: The invisible effects, practical and CG, work to create a tense two hours of non-stop action. Car chases, footraces, camera moves without interruption. What a rush. Especially for branch members who take their effects the old-fashioned way.

Evan Almighty

Studio: Universal Pictures

VFX Studios: Rhythm & Hues, ILM, CafeFX, CIS Hollywood, Kerner Optical, Digital Backlot, Teamworks Digital

The Skinny: Animals don't like to walk two-by-two, especially when followed by a predator up a gangplank. So, fx studios organized and composited layers of photographed animal elements, created CG animals and tossed a CG ark on a giant digital wave into the Washington Mall.

The Golden Compass

Studio: New Line Cinema

VFX Studios: Rhythm & Hues, Framestore CFC, Cinesite, Digital Domain, Tippett Studio, Rainmaker

Supervisors: Michael L. Fink, Bill Westenhofer, Ben Morris, Sue Rowe

The Skinny: Visual effects created a parallel universe with photorealistic talking animals side-by-side and interacting with live-action actors. The bears, the golden monkey, fantastical vehicles, virtual environments—beautiful and amazing.

Harry Potter and the Order of the Phoenix

Studio: Warner Bros.

VFX Studios: Moving Picture Co., Double Negative, ILM, Framestore CFC

Supervisors: Tim Burke, John Richardson, Paul J. Franklin, Greg Butler

The Skinny: This time, Harry's world opened into new magical dimensions with CG sets that extended into infinity. Wizards fought with fire, sand, water and other elements. Dementors sucked souls, and children rode half-skeletal horses called Thestrals. All in a year's work for the ever-popular franchise.

I Am Legend

Studio: Warner Bros.

VFX Studios: Sony Pictures Imageworks, New Deal Studios

Supervisors: Janek Sirrs, James P. Berney, David Schaub, David A. Smith

The Skinny: Imageworks removed signs of life from Manhattan, aged buildings and tracked an ever-moving camera to grow plants in every inch of the frames to create a post-apocalyptic city. Then, they populated it with wild CG animals and sickly digital humans.

Live Free or Die Hard

Studio: Twentieth-Century Fox

VFX Studios: The Orphanage, Digital Dimension

Supervisor: Pat McClung

The Skinny: A CG jet attacks a semi-trailer amidst a crashing digital freeway, a model of the Capitol building explodes, cars crash, CG people leave the building, an outstanding tunnel sequence builds tension and a real car rockets toward a helicopter. Can the explosive effects shoot this film into the bake-off?

National Treasure: Book of Secrets

Studio: Jerry Bruckheimer Films/Walt Disney Pictures

VFX Studios: Asylum VFX, Post Media, Kerner Optical, ILM

Supervisor: Mitchell S. Drain

The Skinny: The late release benefited from the rule change allowing time for the committee to see the final version, including a huge, shining treasure extended digitally for the film's climax. Environmental effects sent the hunt for national secrets onto the White House lawn, back to the Civil War and into a deep abyss.

Pirates of the Caribbean: At World's End

Studio: Walt Disney Pictures

VFX Studios: ILM, Digital Domain, Asylum VFX

Supervisors: John Knoll, Charles Gibson, Hal

continued on page 24



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"THESE ARE CGI-ERRIFIC MOMENTS THAT WILL HAVE FANS LEAPING FROM THEIR SEATS. THIS IS AN EXTRAVAGANZA... AS ONE YOUNG BOY EXCLAIMS UPON SEEING HIS FIRST ROBOT, 'THIS IS 10 TIMES COOLER THAN 'ARMAGEDDON'!"

KIRK HONEYCUTT - THE HOLLYWOOD REPORTER

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ANIMATION SUPERVISOR: SCOTT BENZA

SPECIAL EFFECTS SUPERVISOR: JOHN FRAZIER

ASSOCIATE VISUAL EFFECTS SUPERVISOR: RUSSELL EARL



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I Am Legend



300



Pirates of the Caribbean:
At World's End



Spider-Man 3



Evan Almighty



The Waterhorse:
Legend of the Deep



Transformers



The Golden Compass

Oscar coverage

continued from page 22

T. Hickel, John Frazier

The Skinny: Digital Davy Jones and his crew become action heroes in this sequel and fight onboard digital ships inside a huge CG maelstrom. Johnny Depp sees double. And, CG sand crabs move a ship. How much does a film have to improve to land a third Oscar nomination or second Oscar?

Ratatouille

Studio: Pixar Animation Studios/Walt Disney Pictures

VFX Studio: Pixar

Supervisor: Apurva Shah

The Skinny: The first CG food that looks good enough to eat. CG chefs in a digital kitchen slicing, dicing, stirring and serving gourmet meals. A rush of digital water that sends Remy to Paris. The interaction between characters and objects. Modeling, lighting, rendering, CG crowds, cloth simulation, fluid simulation, rigid body simulation, hair and fur. At last, the vfx work in an animated feature is recognized.

Sunshine

Studio: Fox Searchlight Pictures

VFX Studio: Moving Picture Co.

Supervisors: Tom Wood, Richard Conway

The Skinny: This film has the vfx community all aglow with its conceptualization of the cha-

otic, explosive surface of the sun created in 3D with fluid simulations and particle effects, a golden space ship and its multifaceted sun shields and destruction shots. This one could shine at the bake-off.

Spider-Man 3

Studio: Sony Pictures Ent.

VFX Studios: Sony Pictures Imageworks, CafeFX, Giant Killer Robots, Evil Eye Pictures

Supervisors: Scott Stokdyk, Peter Nofz, Spencer Cook, John Frazier

The Skinny: Imageworks invented new technology to build creatures from sand and goo and once again seamlessly inserted digital doubles into action shots that take place in virtual as well as real cities. The franchise has one nomination and one Oscar. Can it swing another?

300

Studio: Warner Bros.

VFX Studios: Animal Logic, Hydraulx

Supervisors: Chris Watts, Grant Freckelton, Derek Wentworth, Daniel Leduc

The Skinny: The critically acclaimed artistry that turned a mostly bluescreen production into a graphic novel homage makes it easy to overlook the underlying nuts and bolts vfx work, but the exec committee has blessed the non-photorealistic effects in this box-office phenom. Taking the next step will be harder.

Transformers

Studio: Paramount

VFX Studios: ILM, Digital Domain

Supervisor: Scott Farrar

The Skinny: The film to beat this year. ILM's athletic robots reflected director Michael Bay's vision and, remarkably, the environments surrounding them whether virtual or real. The robots' thousands of individual moving parts somehow seem possible, as do giant robots crashing through buildings in downtown LA and hiding in a family's backyard. It's a coup.

The Water Horse: Legend of the Deep

Studio: Columbia Pictures

VFX Studio: Weta Digital

Supervisors: Joe Letteri, Stephen Rosenbaum, R. Christopher White, Erik Winquist

The Skinny: Weta reared Crusoe from egg to adult, nurturing the infant and the puppy-like toddler, managing the awkward teen and building the enormous adult. During each life stage, they put the nascent Loch Ness monster into digital water and helped it befriend a human boy. This low-profile Christmas release also benefited from the rule change. ■

Next month, we'll survey the unpredictable and enigmatic animated shorts category.

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Nostalgic. Historic. Hysterics!

A little bit of everything, coming to a DVD player near you. *by Mercedes Milligan*

The Smurfs Season 1, Vol. 1 [Warner, \$26.99]

Toon fans will be singing "La la la la la" all the way to their friendly neighborhood DVD store this month, as Warner Home Video presents a long-awaited English language *Smurfs* set. Until now the Hanna-Barbera series (1981-1989) has only been available as an import, and we know how much that drives up the smurfin' price! This two-disc set will feature 19 episodes from the series' premiere season—all nicely re-mastered and completely uncut. We're sure that fans will be delighted to own these beloved smurfy adventures, following along with the little blue

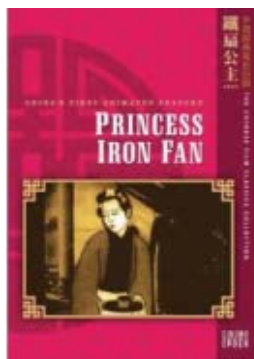


horde as they cheerfully watch over their toadstool town and keep Smurf Village safe from the evil Gargamel and his famished feline, Azrael. In addition to these classic eps, the set will also include a bonus episode: *The Smurfs Springtime Special*, in which the Smurfs' Easter plans are put on hold when Gargamel mounts another of his wicked plots. Nostalgic fans and tiny tots alike will also get a kick out of *Smurfs: The Music Video*, featuring the famous theme song set to clips of highlights from the first season. As of the print date of this issue, there's no word on whether the controversial Smurfette sex tape is scheduled for release!

[Release Date: February 26]

Princess Iron Fan [Cinema Epoch, \$19.98]

Now that Disney's *Cinderella* is set to return to the vault at the end of January, animation fans can whet their appetites for rotoscoped royalty with the DVD treatment of the Wan brothers' *Princess Iron Fan*. Credited as the first Chinese feature-length animated film, the black-and-white



beauty was released in China in 1941 by Asian animation pioneers Guchan and Laiming Wan. The brothers had been inspired by Disney's *Snow White* and set out to create a film of equal quality to lift their country's spirits during the Japanese occupation. Three years, 230-some animators and over 20,000 frames later, they had achieved their goal. The 80-minute toon is adapted from the popular Chinese folk tale, *Journey to the West*, and revolves around the conflict between the Monkey King and our titular Princess, whose fan is needed to quench an angry fire that threatens a peasant village. While the influence of early Disney is apparent in much of the animation, it is also easy to see how this trailblazing effort in turn inspired the following generation of Asian animators—notably Japan's Tezuka Osamu, of *Astro Boy* fame. A lovely and very interesting bit of toon history!

[Release Date: November 6, 2007]

Family Guy - Blue Harvest [Fox, \$22.98]

It feels like Christmas all over again now that nerds across the nation will have a chance to own this little piece of modern animation infamy! Whether you're offended or delighted by Seth MacFarlane's *Star Wars* spoof, we can pretty much guarantee you'll be laughing. *Family Guy Presents: Blue Harvest* (named for the production codename for *Return of the Jedi*) originally aired as a special hour-long season premiere last September, and if you weren't one of the 10.7 million viewers, here's the scoop: During a power outage, Peter takes it upon himself to entertain his family with the story of *Star Wars*. For the farcical re-telling, members of the Griffin household take on roles as the classic sci-fi characters, with Chris as Luke, Peter and Lois as Han and Leia, Stewie as (of course) the evil Darth Vader and Meg making a rather unflattering cameo as a Dianoga (and, yes, if you know what that is, you

ARE a huge geek). The special also benefits from enough guest voices to fill Jabba's palace: Rush Limbaugh, Phil LaMarr, Chevy Chase and Beverly



D'Angelo (reprising their *National Lampoon* rolls as Clark and Ellen Griswold) and Helen Reddy are featured. We should also mention that a "special edition" with collectible packaging, trading cards, t-shirt and more is also available for a slightly heftier \$34.99...but, hey, it's worth it to impress the chicks!

[Release Date: January 15] ■

The Samurai Critic:

Reviews of the Latest Anime DVD Releases

by Charles Solomon



A diagram of the relationships in the romantic comedy *School Rumble* would look like a series of overlapping triangles—if it were possible to draw triangles that had nothing but obtuse angles.

Perky Tenma Tsukamoto describes herself as an average high school sophomore, but she's more of a typical anime heroine: cute, upbeat, klutzy and perennially late. Tenma nurtures a gritty crush on her classmate Oji Karasuma. But Karasuma, who spends most of his days staring vacantly out the window, remains oblivious to everyone and everything. If Tenma set off a cherry bomb under his chair, he might look up. When Tenma's best friends Mikoto, Akira and Eri realize what's going on, Akira presciently comments, "This doesn't bode well for the rest of the school year."

Kenji Harima, "the baddest juvenile delinquent in the school," is so smitten with Tenma he starts attending classes. The most original character in the series, Harima, who sports Johnny Depp-esque shades, moustache and goatee, often behaves like the thug he proclaims himself to be. He gets in so many fights, he has to list them in a date book, and during an impromptu bicycle race he announces, "If I can outrun the cops, I can catch up with Tenma!" But his loutish exterior conceals a soft heart, and he displays a remarkable talent as a manga artist.

When it comes to interpersonal relations, Harima displays an even more remarkable talent for creating disasters. If he tries to declare his affection for Tenma, he either gets cold feet or disaster intervenes. Similarly, Tenma manages to sabotage every attempt she makes to win Karasuma's heart. Director Shinji Takamatsu often juxtaposes Tenma and Harima plotting similar romantic schemes that backfire in different ways. She writes Karasuma a love letter that turns into a

scroll yards long—then forgets to sign it. Harima writes Tenma a love note, but gives her the letter he wrote to their teacher debating whether or not he should drop out of school by mistake. Tenma dresses up as a nurse to get personal info about Karasuma on school physicals day—only to discover she'll be assisting "Doctor" Harima.

Like Wile E. Coyote, Tenma and Harima pursue their targets in the face of humiliating, self-inflicted disasters. Tenma gets Karasuma to join her for lunch, and tries flirting with him. Her permanently clueless beau misses his cue and announces that he likes curry—even prepackaged, convenience store curry—better than he likes

ma's quiet, pretty younger sister, Yakumo. Akira says, "He's like an encyclopedia disguised as a high school student, only more boring." Hanai's single-minded devotion plays against the actions of class lecher Imadori, who makes passes every girl in the school.

Based on a manga by Jin Kobayashi (published in America by Del Rey), *School Rumble* scored a big hit in Japan and it's easy to understand why. The comedy is broad and funny, but never feels contrived; it comes from the nutty characters' personalities. Takamatsu frequently cuts to cartoony versions of the teen-agers when they throw tantrums or otherwise behave like children. Various episodes spoof *Gundam*, *Voltran*, *Inu-Yasha* and the *Matrix* movies; when Harima loses his temper, he ramps up into a blond Super-Saiyan version of himself in an outrageous send-up of *Dragon Ball Z*.

Just when the characters threaten to devolve into complete doofuses, the filmmakers pull back and reveal unexpected virtues. Harima, who lost his trunks twice during the beach excursion and got on the senior citizens' graveyard tour bus during a school field trip, gently removes a thorn from a cat's paw. Only Yakumo, the one member of the cast who isn't certifiable, witnesses this act of kindness. Voice actors Brendan Potter and Luci Christian tread a fine line, making Harima and Tenma silly but endearing. High school romances can be painful and farcical, but even terminally clueless teenagers have their good points.

The *School Rumble* "Starter Set" (\$39.98) comes in a tin box shaped like a high school locker, and each disc comes with refrigerator magnets of various characters. ■



her. During a trip to the beach, Tenma concludes that Harima must like another girl in their class. Always a good sport, she offers to help him rehearse a speech declaring his love for that other girl—an opportunity Harima manages to blow.

Life at Yagami High only grows more complicated when "A" student and aikido champion Haruki Hanai falls for Ten-

School Rumble Volumes 1-4
FUNimation, \$29.98 each



Garden of Beastly Delights

Graeme Base's best-selling picture book, *Animalia*, becomes a handsome CG-animated international co-pro. **by Michael Mallory**

Back in 2002, an animated series adaptation of children's author Graeme Base's mega-bestseller *Animalia* was all set to go, through the efforts of Australian television producers Ewan Burnett and Murray Pope, Base and writer Doug McLeod. Then, overnight, the international partnership deal crashed and burned.

That had to hurt.

Strangely, though, it may have been a blessing because now a talented international creative team with another global partnership package that includes PBS, the BBC, the CBC and Australian television, is bringing *Animalia* to life in a way that just wasn't possible five years ago. Even by current standards, *Animalia*'s sumptuous CG graphics, feature-caliber animation and sweeping

cinematic look and sound (with full music scoring by Chris Elves) is shoving the bar about as high as TV can reach. "I'm biased," admits PorchLight Entertainment president Bruce Johnson, one of the show's executive producers, "but this is just a spectacular show, visually."



PorchLight, in association with Australia's Burberry/Lux Monkey/DoubleBase Productions, is producing 40 high-definition episodes of *Animalia*, 20 of which are already on the air in the U.K. The series launches stateside in January through WETA (that's the DC-based PBS producing station, not the New Zealand-based digital wizardry shop Weta).

Base's whimsical alphabet book was expanded into a sweeping comedy-adventure by Tom Ruegger, a driving force behind Warner Bros.' TV animation renaissance, who imagined *Animalia* as an alternate world where civilized animals

have formed a society of their own aided by a mysterious, metaphoric power and knowledge source called "The Core." Human youngsters Alex (based on "The Boy," who is hidden in each page of Base's book) and Zoe find their way into the strange new world where, befriended by a green gorilla named G'Bubu and a plucky iguana named Iggy, they help hold the society together during occasional Core malfunctions.

The mystery of The Core is covered in a story thread that **continued on page 30**



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Meet David Scott, Rising Star

For PorchLight Entertainment president Bruce Johnson, *Animalia*'s director David Scott is "the star of what [the show] looks like." Burberry's Ewan Burnett calls him "precociously brilliant." Author Graeme Base says the "insanely young" Scott (he's actually 31) is "extraordinary."

Maybe Scott's been too busy helping all 40 episodes of *Animalia* to notice the cheering, or maybe he's just modest when he says, "They're being nice." But *Animalia*'s executive producers consider the first-time director a major find.

Scott was working in a tech capacity on features such as *Lord of the Rings* and *Happy Feet* when he came to the attention of Murray Pope. After reading the *Animalia* show bible, Scott says he "sent notes that were pretty straightforward and harsh, because I didn't think I was going to get the job. But they read the notes and said, 'You know, you're right.'"

As for the enormous workload, Scott shares the credit with supervising art director Brad Greenwood and CG supervisor Jami Levesque. "It was really the three of us as a leadership team," he says. But that hasn't quieted the cheering. "I don't know how many times Ewan and I have said, 'We knew David Scott before he was huge!'" says Base.



David Scott

—Michael Mallory



the show its special filmic quality. "It is one of the few TV series I've ever seen that has a cinematic style to it," he says.

The fact that a big percentage of the production team are young up-and-comers who were picked up when *Happy Feet* was ramping down, is seen as an asset, and not simply because of their youthful stamina. "We've given them a tremendous amount of freedom," says Base. "We haven't got the time or money to second guess the artist, and because we're empowering them they're really using their imaginations in a spontaneous way and using their creativity rapidly."

Adds Scott: "When people see the show they're seeing the pure first initial reaction to the script; nothing ever gets noodled." ■

Michael Mallory is a Los Angeles-based journalist and author. For more info about him, visit www.michaelmallory.com.

***Animalia* begins its run on PBS Kids Go! on January 5. Check local PBS listings for airdates and times.**



Tom Ruegger

Animalia
continued from page 28

spans the entire series, a layer of complexity that is rare for kids' TV. "When we started making the episodes, we had no idea we were heading in that direction," says Ruegger, a co-exec producer and story editor. "Graeme started talking about having an overall story sewn in that comes and goes, and I thought, 'Oh my God, this show is hard enough to write already!'"



Bruce Johnson

Doing a season of 40 episodes rather than 26 is also unusual, but necessary, according to Base, who is also a co-exec producer. "There was no way we could amortize the cost of the way we wanted it to look across just 26 episodes," he says.

That desired look was one that maintained fidelity to the book's unique graphic style. "We wanted to make something where you could see a sequence of the show and know that it was based on Graeme's book," says co-exec producer Murray Pope. Adds Burberry-founder (and, yes, co-exec

producer) Ewan Burnett: "3D animation provided us with the opportunity to create a series that replicated the color and beauty of the book."

Animalia is that rare project that couldn't be done any way except 3D. But even with a \$20 million investment, turning out 40 episodes in 18 months required an innovative production pipeline that eschewed the storyboarding and layout processes altogether, replacing them with digital pre-visualization. Two teams of artists in Australia, working with Maya 7.0, were able to pre-vis an episode in three weeks. The edited, locked-off animatic was then passed on to one of two Australian animation houses, Queensland-based Photon VFX and Melbourne's Iloura DP, which concentrated on the character performances using the same Maya package, at six weeks per episode. Photon completed the lighting, compositing and rendering, which was done in standard definition—720 p—and then up-resed to HD, in another three weeks.

"It was obvious we couldn't spend a lot of time doing texturing or hair or cloth," says series director David Scott. "We made the look a bit more stylized, a bit more painterly, and put a lot of focus on the camera work, editing and the basic storytelling." According to Johnson, that is what gives

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A Pair of Bros, a Platypus and Lots of Tunes

Dan Povenmire and Jeff "Swampy" Marsh hit a high note with their energetic toon *Phineas and Ferb*. (Oh, and since it's a Disney Channel show, there will be lots of catchy songs!) **by Ramin Zahed**

Here's an unlikely tip for all TV animation moguls in the making: Don't forget to brush up on your geometry! Just ask Dan Povenmire and Jeff "Swampy" Marsh, the creators of Disney Channel's hot new series, *Phineas and Ferb*. Sure, the 2D animated comedy may center on the adventures of two stepbrothers who manage to make every day of their summer vacation really count, but look closely at the design. You'll see that Phineas' head is a triangle, while English-born Ferb's mug resembles a rectangle!

"About 14 years ago I drew a picture of Phineas on some butcher paper at a restaurant in Pasadena," recalls Povenmire, an animation world veteran whose very impressive resume includes *The Simpsons*, *Family Guy* (for which he received an Emmy nomination for directing), *Rocko's Modern Life*, *Hey Arnold!* and *SpongeBob SquarePants*. "Although the world of the characters is more realistic, we wanted to have easy shapes—things

that kids could actually draw. Everything kind of fell into place after that."

Co-creator and exec producer Marsh (*The Simpsons*, *King of the Hill*, *Rocko's Modern Life*) has also been involved since 1993, when the duo started pitching their high-energy comedy. "We had a lot of good responses," he notes. "The hardest part was selling the idea of the two brothers' adventures along with their pet platypus, Perry, who is actually a super-secret agent. Some executives thought it would

"The hardest part was selling the idea of the two brothers' adventures along with their pet platypus, Perry, who is actually a super-secret agent. Some executives thought it would be too much for the kids."

—*Phineas and Ferb* co-creator and exec producer Jeff "Swampy" Marsh

be too much for the kids."

Fortunately, the folks at the Disney Channel were looking for a new show to launch aside their gigantonic live-action ratings machines known as *Hannah Montana* and *High School Musical*. Since both Marsh and

Povenmire are also musicians and used to include songs in their pitches when they worked on *Rocko's Modern Life* together, it was evident that music would play a big part in their new venture.

"We both love music and get a kick out of writing songs for each episode," says Povenmire. "In fact, the execs get upset if we don't give them a musical number! For us, it's what we love to do. When

we look back at the TV shows we grew up with, one of the first things we remember are the songs. If you can get a song in the kids' heads, they'll probably remember it for the rest of their lives. Remember the show *The Archies*? I have no idea what the plots were about, but I can definitely sing you the show's hit song, 'Sugar Sugar.'"

The creators are hoping that kids will get a kick out of the show's catchy title song by Radio Disney favorites Bowling for Soup. Every episode also offers a number sung by Perry the Platypus!

So how does working for the Big Mouse compare to their previous adventures in animation? Povenmire jokes, "It's much better because we're in charge this time." Then he adds, "It's funny, but I used to work on shows that got complete apathy from the producing studio. We were up against execs that were trying to kill the show. So this is the first time that the producing studio has been behind our show 100 percent. They approach it with enthusiasm."

One of the obvious signs of Disney Channel's confidence in the toon was that the



Dan Povenmire



Jeff "Swampy" Marsh



Driven by Voices: Vincent Martella and Thomas Sangster provide the two lead voices on *Phineas and Ferb*. Cast regulars include Ashley Tisdale, Caroline Rhea, Richard O'Brien and Dee Bradley Baker. The first season also includes guest stunts by the likes of Tim Curry, Jennifer Grey, Joel Grey, Evander Holyfield, Sandra Oh, Steve Zahn, Billy Ray Cyrus, French Stewart, Barry Bostwick, Malcolm McDowell, Allison Janney and John O'Hurley.

watched telecast in that demographic.

The Mouse is also giving the show a huge push this month (*Ferbruary!*), airing it nightly at 8 p.m. and premiering it day and date on all 27 Disney Channels around the world. There's also a *Phineas and Ferb* marathon in a special Leap Year presentation on Feb. 29 (3:30-8:20 p.m.).

Although each one of the 26 episodes offered in the first season of the series packs a high level of energy, what may help it stand apart from the rest of the toons on the market is its kinder, gentler attitude toward family. Povenmire explains, "When we were first doing the outlines of the show, we made the decision to make sure the characters are never mean to each other. Phineas and Ferb's sister Candace is always trying to stop their wild adventures, but we didn't want them to snipe at their sister. Candace was going to feel antagonism whether or not they were giving it to her."

As Povenmire explains, one example for this family dynamic was the Jennifer Grey character in the 1986 John Hughes movie *Ferris Bueller's Day Off*. "We didn't want her to dislike the brothers, but just be pissed off that they're getting away with things that she'd never get away with in a million years. Our goal was to never have them be mean to her and never disobey their mom knowingly. We didn't want them to be sneaky, manipulative kids. Instead, we wanted them to be the embodiment of

childhood enthusiasm, innocence and excitement. Most of the shows out there play on mean-spirited humor."

Marsh and Povenmire credit the show's talented animation director Robert Hughes (*The Angry Beavers*, *Rocko's Modern Life*, *Family Guy*) for its creative sparks and fun sense of humor. "We've worked with Rob since 1993," says Marsh. "He also felt that none of the show's main characters were going to be jerks or idiots. He's amazing—he just sits in the animatic room, punches up the gags and jokes and really raises the bar."

Some may consider it an oddity to produce an animated show that is not CG-driven and not Flash-based in 2008. Yet Povenmire and Marsh say they love the fact that their toon is traditional 2D (animated in conjunction with Korea's Wong and Rough Draft studios), storyboard driven and premise-based.

"It was always going to be a 2D show," says Povenmire. "TV is the last hold-out. You still can't do CG well enough on a TV budget. You still can't get the acting and the emotions and the subtlety you need in CG. 3D works for younger shows, like *Jimmy Neutron*. I think CG is starting to get there. But for our show, we always thought of the characters in 2D. When you have a character whose head is a triangle, he'd look like a freak in CG. We didn't want to go in the freaky direction!"

When asked about their favorite ani-

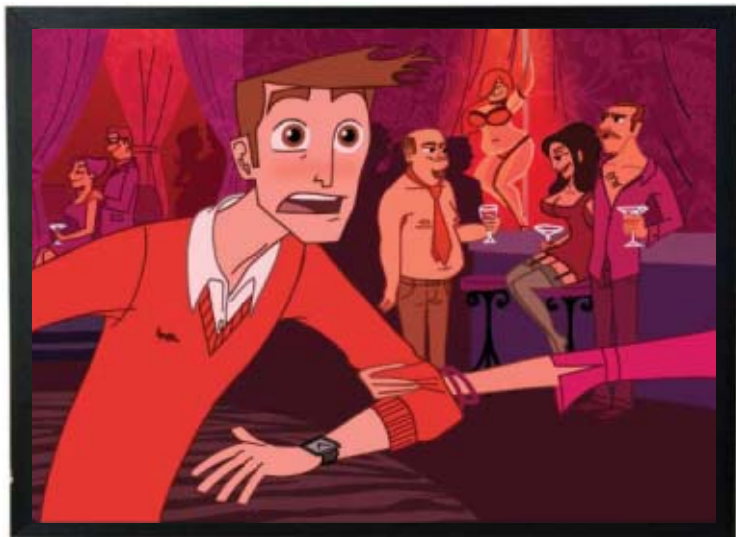
mated TV shows of the past, Povenmire picks *Scooby-Doo*, *Where Are You?* and *The Bugs Bunny and Road Runner Hour* and Marsh zeroes in on *The Adventures of Rocky and Bullwinkle*, so it isn't surprising that they like to weave three different storylines into each episode of their show. "I used to watch *Rocky and Bullwinkle*, and there were things in the show that I didn't understand, so I had to ask my mom about those references. That's our model for *Phineas and Ferb*. We throw in jokes that the parents understand and as they watch it with their kids, they can explain them to their kids and tell them why something's funny."

At the end of the day, both creators are hopeful that the wild adventures of these two stepbrothers and their pet platypus will help usher in a new wave of kiddie cartoons. "My personal hope is that our show will raise the bar and change the way people make shows for kids," says Marsh. "We want to see more shows that are smarter and don't talk down to kids. I think this is the first time Disney has opened its mind to do a show without a script. If nothing else, it has opened up doors to projects that are done differently and have a different production pipeline." ■

Phineas and Ferb airs on the Disney Channel nightly at 8 p.m. in February. You can catch all the new episodes on Feb. 29 during a special Leap Year marathon (3:30-8:20 p.m.).

The New NATPE Gallery

The 45th edition of the NATPE confab brings over 8,000 top media execs from 76 countries to the Mandalay Bay Resort in Las Vegas, Jan. 28-31. The first day of the event (NATPE Mobile ++) is a specially focused and separate conference addressing the impact and business opportunities for wireless and mobile distribution platforms. Here are some of the new animated shows that will be available to buyers, distributors and co-production partners at the event:



Relationship Material: Blueprint Entertainment's Flash-animated series, **Dating Guy**, offers a hip look at a downtown guy's misadventures with the opposite sex. The 13x22 cartoon is created by Marblemedia partners Matt Hornburg and Mark Bishop.

A Royal Pain: TV-Loonland is offering a second season of its worldwide hit **Little Princess**. Animated by U.K.-based The Illuminated Film Company, the 65x11 series is produced in 2D CelAction in High Def.



Island of Lost Souls: BRB's wonderfully animated new show, **Papawa** (104x7) introduces audiences to a quirky world where the dreams of visitors to an enchanted island have a tendency to become nightmares. The new cartoon is produced in High-Def cut-out style of animation.



Lunar Landing: Brenda Wooding Media is bringing several new cartoons to the market, including **Moonzy**, a whimsical CG-animated (80x5) series about a naive visitor from the moon, who learns about friendship and the challenges of growing up on our planet. The preschool show is produced by Russia's Melnitsa Animation Studios.



Puzzle Solvers: Cookie Jar Entertainment and Daewon Media (Korea) are offering the 26x30 toon, **Magi-Nation**, an action adventure show about three young Magi and their collection of Dream Creatures who fight against the evil Shadow Magi.

Catch the Critter: Foothill Entertainment and Bob's Space Racers have joined forces to bring a fun multi-platform version of **Whac-A-Mole**, the popular arcade game to the toon market.



Pirate's Life: 4Kids Entertainment is bringing 104 episodes of Eiichiro Oda's manga-based **One Piece** to the market. Animated by Toei, the show focuses on a young boy named Monkey D. Luffy and his ragtag crew called the Straw Hat Pirates. In Season 2, we meet the new crew member, Chopper.



Burning Rubber: Coinciding with the release of the live-action movie directed by the Wachowski brothers, Lionsgate is offering the continuing animated adventures of one of the first worldwide anime hits known as **Speed Racer**.



Broadcast Blues: Breakthrough Entertainment will be shopping **Producing Parker**, its new send-up of the daytime talk show genre. The toon, which will air during primetime on CanWest Media's TVtropolis in Canada, centers on an overworked and underpaid TV producer.

Paging Peter Parker: Critics didn't quite love the third installment of the Marvel hero's live-action movie, but fans can enjoy more animated adventures of their fave web-slinger with Sony TV International's **The Spectacular Spider-Man**.



ADC Draws Venture Capital to Toons

by Ramin Zahed

A few years ago, venture capitalist Ira Warren took a look at the billions of dollars generated by the animation industry since 1995, and he realized he was looking at a potential gold mine. "It was amazing to see the huge jump that the business had made in the span of 10 years. The global revenues from animation jumped from 8 billion to 80 billion," says Warren. "It was obvious to see that tapping into this market can yield high-multiple returns. When you take in the income generated from DVDs, video games, toys and other merchandising possibilities, you can generate multiple streams of revenue from a successful animated show."

To that end, Warren teamed up with business entrepreneur Howard Miller and formed Animation Development Company, an outfit that helps animators and artists create a professional trailer and pitch package based on their idea. "There are a lot of media outlets hungry for animated content worldwide," adds Warren. "We have upward of a dozen projects that we can take to these outlets. What we do is allow creative people who don't have the finished package or access to the decision-makers at the major broadcasters and cable outlets to launch their projects."

Helping realize Warren's vision is Konnie Kwak, president and CEO of Toonzone Studios, which serves as ADC's co-producing partner. A seasoned veteran of the business, Kwak served as production exec for Korea's Yeson Studio and worked on shows such as *Dilbert*, *Ed, Edd 'n Eddy*, *Fairly OddParents* and *Family Guy*.

"One of the reasons I recommend Ira to artists and animators is that he if likes your idea, he'll produce your pilot," says Kwak. "I wanted to put money in development and asked him if he could help me. That's how our partnership began. Together, we developed a boys' action series

called *Action Dad*."

Kwak admits that it's tough to be an indie producer in a climate dominated by giant conglomerates and powerful cablers such as Nickelodeon, Cartoon Network and Disney Channel. "When you pitch your project to Ira and me, we can get things running," she says. "If partners are all happy with a project, we get funding together. It's a much faster process and we can get into the acquisition side and get international distribution. We don't have a huge overhead, and it will take us about nine months to deliver the package. Another important factor is that as a creator of the show, you'll get more control over your intellectual property."

Indie distribution outfit Showcase Entertainment will be in charge of distributing *Action Dad* internationally, which is partially financed by Hawaii Film Partners. Showcase president David Jackson says, "Ira is a good business man, not an animator. We all know that it's hard to get things made. Ira is actually getting them made!"

In addition to *Action Dad*, ADC is also working on *Midnight*, a series created and drawn by DC Comic veterans—the husband-and-wife team of Tom Hodges and Terri Fon-

tana-Hodges. Their clever concept about an ordinary couple who become a crime-fighting pair at night was first introduced as a glossy comic-book last November.

"You can think of the TV animation business as a



horse race," concludes Warren. "Look at the long-term pay-off. Sure, the big winner gets a grand prize, but the second-place, the third-place, the ninth-place all get great returns. I think animation is the most stable industry in the world, because kids are always going to love to watch cartoons. Cartoons are the best babysitters. It's the only industry run by adults based on the opinions of four-year-olds!" ■

For more info, visit www.animationdc.com.

Trend Spotting with Toon Execs

"Clearly the appetite for animation on TV, theaters and in home entertainment is still very strong. What's new is actually the return of something old—traditional 2D! We witnessed firsthand the enduring truth that what matters most isn't the animation technology used—strong stories and enduring characters are what make hits. The worldwide success of *The Simpsons Movie* should put to rest any claims that 2D feature animation is dead."



Scott Greenberg,
president and CoO,
Film Roman

"There has been a great buzz all year and I think it has to do with the quality of the animation that is being produced. We all strive to be the best, so it's great when we are all working very hard to stay neck-and-neck with each other."



Jerry Diaz, exec VP of North
and South American sales,
Salsa Entertainment
(A TV-Loonland subsidiary)

"The climate is now very aggressive for expansion of existing properties. New properties are a bit more difficult but people are looking at new ways of developing known brands. Programs are still about telling good stories: We're finding good stories from a lot of different countries—things have become very multi-cultured, which is good!"



Gregory Payne,
chairman,
Foothill Entertainment

"With fewer animated programs being commissioned by broadcasters in the U.K. there are fewer homegrown original programs. However, we have some very exciting U.K. titles launching later this year. HD is also very important for us these days as more and more people are buying high-def-ready sets and HD channels and services continue to grow in all areas of the world."

"It's really impossible to create a property with only a single medium or outlet in mind. Instead, characters and storylines inhabit many different 'homes,' living simultaneously on television, the web and various gaming platforms. This is really wonderful, not just from a marketing and promotions perspective, but because it offers viewers many ways to interact and bond with a new cast of characters."



Emmanuelle Namiech,
director of acquisitions
and co-productions,
Granada International

"There seems to be an increasing appetite for late night and/or more mature animation, hybrid shows utilizing live action with animation for kid, and, of course, making sure that there's an integrated and organic new media component to any project."



Frank Saperstein,
senior VP, animation and
children's programming,
Blueprint Entertainment



Linda Kahn, senior VP
of programming and
distribution,
Scholastic Media

Cosgrove Hall's
Eddie Retractorhead

Sending Out an S.O.S.

TV animation producers in the U.K. band together to survive a crisis period. **by Andy Fry**



Way back in 1999, a British government department warned that "if further assistance is not made available to U.K. animation, we will in time lose our presence in the genre completely." Three years later, indie trade body Pact said, "The British animation production sector is approaching crisis point with many studios currently dark."

Roll forward to 2008, and it seems like they were both right. The crisis is here. The U.K.'s internationally respected animation talent looks like it is about to go the same way as the British car industry—down the proverbial pan. Another 18 months without some kind of government support and you'll be able to count the number of U.K. animation studios on one hand (with fingers to spare).

This doesn't mean that the Brits have no role to play in the conception, funding and exploitation of animation. It's just that they don't get to make much of the stuff anymore. Asia is cheaper while French and Canadian producers are propped up by subsidies. How often do you hear stories of the Brit studio which has to give away most of the work and half the rights simply to raise finance for its idea?

Mike Watts, managing director of Novel

Entertainment, is one of the lucky few to have made an animation series recently (*Horrid Henry* for ITV). But he's under no illusions about the future. In his capacity as chair of children's and animation policy group for trade body Pact, he warns that "investment in new U.K. children's programming is close to collapse, with dire consequences for the sector."

If that seems like an unnecessarily bleak view of life then consider the fact that public broadcaster the BBC has just axed 88 jobs in its children's department. Consider also that HIT Entertainment's in-house studio HOT Animation is on the verge of closure. A British company with a world-class reputation unable to make its preschool animation in-house? If that doesn't speak volumes, then what does?

The problems facing the U.K. industry are not just linked to the low-cost production bases that exist elsewhere. Also significant is the fact that domestic commissioning opportunities are in decline. The introduction of a junk food ad ban has given commercial broadcaster ITV just the excuse it wanted to pull out of the animation arena. Five doesn't finance animation for over-fives, the BBC has cut funding by 10 percent and Channel

4 doesn't bother at all.

Where the BBC does fund animation, it has become more commercial in its approach. This last point is underlined by the pubcaster's decision to award a huge new preschool commission to Ludorum—an IP-owning studio formed by former HIT executives Charlie Caminada and Rob Lawes.

The show in question is called *Chuggington*—a \$7.3 million, 52x10 minute CG-animated series which is based in a world of trains. If that idea sounds familiar, it's because *Chuggington* is an attempt to take on HIT's L&M sensation *Thomas & Friends*. Made in China, designed to appeal to U.S. broadcasters, backed by city investment and an unnamed toy partner, *Chuggington* perfectly encapsulates the way the U.K. industry has moved. No longer capable of competing as a craft-base, it is focusing on what it does best—the raising of funds and the exploitation of IP rights.

This emphasis is illustrated by the number of IP-owning studios that now reside in the U.K. Aside from HIT and Ludorum, key players include Entertainment Rights, CAKE, Coolabi, Contender, Galleon, Chapman and Chorion (to name a few). These are now the standard-bearers of the country's animation



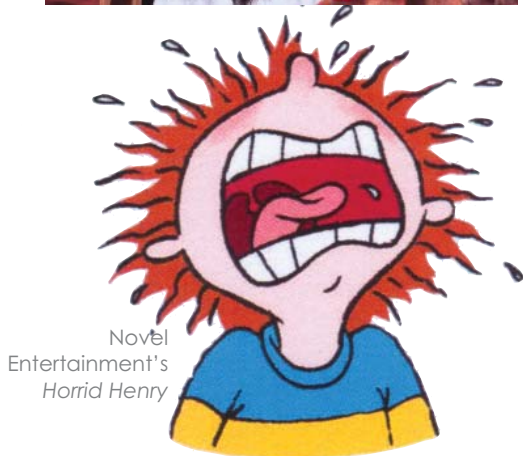
Marion Edwards



Mike Watts



Miles Bullough



industry—though a significant proportion of their content is either made abroad or acquired in the form of animation catalogues. This is not a criticism, simply the reality of running a viable publicly quoted company.

The major exception to this is stop-motion animation—which still gets pumped via Manchester-based Cosgrove Hall, one of the few surviving animation studios that has an ongoing throughput of work. It is ITV-owned Cosgrove (how's that for irony?) which makes *Postman Pat* and *Rupert Bear* for Entertainment Rights, *Fifi* and *The Flower-tots* and *Roary the Racing Car* for Chapman

thing that sets us apart from other animation studios is the quality of our shows. In today's market, that's our point of distinction. I don't think it's something clients would give up easily."

Utley is not complacent, however. "I don't think we can survive in the long-term if we focus entirely on work for hire. A big part of our strategy going forward is to build up a slate of properties which we have an interest in."

Clearly Cosgrove can't operate in pre-school—because of the conflict this would represent with its clients (a shame given its

BBC and Jetix. The other, *Eddie the Retractor-head*, has been picked up by Nick U.K. as a series of 10x1 program interstitials.

Utley acknowledges that it's not easy to kick-start a rights-owning model without lavish funds from the city. In an observation that probably explains why the BBC went with Ludorum's *Chuggington*, he says: "British broadcasters don't give you more than 10 to 20 percent—which means you have to spend a lot of time rounding up co-production partners. The risk to the broadcaster, of course, is that you won't find those partners and be unable to deliver the show."

In an ideal world, Utley would have liked to launch *Eddie* as a full-fledged series. But that is not an option financially right now: "Instead, we're hoping that the Nick deal will raise the concept's profile—and that this might lead to a full commission. Viewed this way, the growth of Nick, Disney and Cartoon Network is providing much-needed support for the domestic animation business."

The other standout studio in the U.K. is Aardman—which has built a unique model around Nick Park's distinctive global clay-animation hit *Wallace & Gromit*. If this seems like an over-simplification, then look at how

"I don't think we can survive in the long-term if we focus entirely on work for hire. A big part of our strategy going forward is to build up a slate of properties which we have an interest in."

—Anthony Utley, Cosgrove Hall's managing director



and *Little Robots* for Create TV.

If ER and Chapman decided to desert Cosgrove for cheaper climes then that would really be a kick in the teeth for the British industry. But the studio's managing director Anthony Utley remains bullish: "The

expertise). So it has focused on animation for older kids (an area where the Brits have traditionally not been strong). It has two projects up and running. One, launched at MIPCOM, is *My Neighbour Is an Evil Genius*, which is currently being looked at by the

the business has developed. On the one hand, Park's style has underpinned Aardman's activity in the movie business. On the other, it has spawned two spin-offs—*Shaun the Sheep* and the recently announced preschool show *Timmy* (both of which have been picked up by the BBC). The icing on the cake is that Aardman has also been greenlit by the BBC to make another *W&G* special for Christmas 2008.

In many ways, Bristol-based Aardman is what Cosgrove would like to be—a fully integrated studio that produces and distributes its own content. In theory, Aardman could farm out work overseas, just like other IP owners. But because it is privately owned there is no pressure from shareholders to do so.

"Our view is that this model is the best way for us to stay distinctive," says Aardman head of broadcast and development Miles Bullough. That view also extends to distribution: "We distribute the shows because we think we are best-placed to talk on their behalf. The fact that we have done around 80 TV deals for *Shaun* tells us that we were right to manage that side ourselves."

Aardman's recipe for survival revolves around working with recognizable franchises (hence the spin-offs). Its latest project, for example, is a 2D animated series for 7-11 year-olds called *Little J*. "We've teamed up with celebrity chef Jamie Oliver to make a 52x11 minute show which follows a fictionalized version of Jamie as a child," says Bullough. "It's best described as a little boy's comical quest to discover the secret to becoming a truly great chef."

With the bit of slack that's left in the business, Aardman goes out and explores new angles. Mobile content is a big area, with *Pib and Pog* the latest franchise to appear on small screens. Like Cosgrove, the studio also has an interstitial franchise on Nick (*Purple and Brown*) which it would like to turn into a full-blown claymation series.

Marion Edwards, a veteran of the U.K. animation industry, is now a consultant, via her company Red & Blue Productions. She confirms that there is a sense of urgency within the business. "There is a squeeze on the volume of animation and the amount people are being paid. 2008 could be a bad year when a lot of studios come to the end of making the second series of existing productions."

She argues, however, that there are rea-

Sketch for the new *Wallace & Gromit* special *Trouble at Mill*



sons for optimism. For a start, there are a few U.K.-based animation studios which are holding it together—notably Collingwood O'Hare (*The Secret Show*), King Rollo (*Mama Mirabelle's Home Movies*) and Astley Baker Davies (*Peppa Pig* and *Little Kingdom*, a new production for Five). She also points out that some of the IP-owning sector do continue to make their shows on home soil. Aside from ER and Chapman, there is Contender. "You also have to factor in the likes of Tiger Aspect—a broad-based indie production company which made preschool animation series *Charlie and Lola*. Possibly we'll see more investment coming in to the business via some of the U.K. super-indies being formed."

Also encouraging for Edwards is the fact that the key players in the industry have gone past the moaning stage and are trying to do something about the current crisis: "All of the major organizations—Pact, BAFTA, Equity, etc.—have come together to launch a campaign which makes politicians aware of the problems we are facing. I really believe this issue is finally on the political agenda."

Evidence of this was Pact chief executive John McVay's briefing to U.K. MPs where he said that broadcasters should be required to produce children's programs or create a central fund, spread across several platforms, that would plug the funding gap. Failure to do so, he contends, would be a dereliction of duty to U.K. parents and children.

Good news for those who share McVay's concern is that U.K. media regulator Ofcom has also emerged from its slumber. This autumn it calculated that homegrown shows account for a pitiful 17 percent of kids shows

Granada International's *Boowa and Kwa*



on TV in the United Kingdom, and that investment in the children's genre has fallen from £127 million in 1998 to £109 million in 2006 (a huge fall when you also factor in rising costs of production and increased requirements for multi-platform repurposing).

Armed with these figures, Ofcom has called for a debate—which is tough talking by its own standards. The worry, of course, is that the animation industry will have disappeared by the time the talking is over. And there is a nagging fear in some quarters that saving animation won't be the top priority, anyway: "When parents are asked they tend to focus on the loss of factual and drama programs for kids," says Utley. "Our job is to convince the politicians that U.K. animation is a vital counterbalance to the likes of *SpongeBob* and *Dora*, great shows though they are." ■

Andy Fry is an award-winning London-based journalist who specializes in television and children's programming.



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The Padded Cel

by Robby London



Recommended College Courses: The Tools You'll Need to Survive in the Animation Biz

Once again it's the *Animation Magazine* annual education issue. In case anyone is wondering if college is the best route to enter the animation industry, well of course it is! The competition for jobs in our industry is fierce and you'll be better equipped for success by becoming a well-rounded individual, seasoned by the breadth of the college experience. Namely: drugs, social networking, making phony IDs, raves, computer hacking, piracy (extra-credit if you've actually been sued by the RIAA!) and attempting suicide. Especially valuable is perfecting the technique of extended procrastination—culminating in an all-nighter to complete the assignment minutes before it is due! (Something we can assure you is occurring somewhere right at this very moment...)

In last year's education issue, we offered tips for cheating on your SATs, submitting fraudulent financial aid applications and a spirited defense of the role of ethics in animation. We also suggested useful strategies to avoid what is fast becoming an epidemic of male animation geeks being date-raped at sororities. So...enough with the preliminaries! It's time to get down to the nitty gritty—the reason your parents think you are at college: the curriculum. Let's flip through the pages of the trusty catalogue and check out the descriptions of those classes most likely to help prepare you for a successful and fulfilling career in animation:

Survival Skills for Animators: Learn how to wait tables, cook nutritious meals with food stamps (hint: scrape off the glue first) and survive gigs doing caricatures at kids' parties (hint: make them sniff the glue you scraped from the food stamps.)

Introduction to Plagiarism and Cli-

mate Change: Innovative techniques of re-using old stories and animation gags resulting in a form of recycling—which will play a crucial role in reversing global warming. Learn ways you can contribute. Assess various weasel techniques to be litigation-proof.

Groveling 101: A survey of strategies



Illustration by Mercedes Milligan

to reduce creative hubris, shed 10 pounds of ugly dignity and accept that, by definition, your creative instincts and judgment are inferior to those of your supervisor. "It's, like, a tautology, dude."

Animation Boot Camp: (Pre-requisite: Groveling 101.) Continue to work on completely breaking your spirit and dehumanizing yourself. Repeat after me: "I'm not good enough, I'm not smart enough and doggone it, no one

can stand me." Now drop down and gimme 10 pushups and 20 character designs, jerkface!

Intermediate Shameless Sycophancy: Learn to identify the source of power at the studio, the secret Jedi technique of bloodless backstabbing and the art of the credible phony compliment. And how to clean off your nose.

Conversational "Animese" Language Lab: Practice speaking and understanding the unique vernacular and slang of the animation industry. Learn why the appropriate response to someone inquiring about a "Leica reel" is not "Yes, I *would* like a reel," why you can't improve "pencil mileage" with a hybrid pencil and that there is a difference between "branding" and a tattoo.

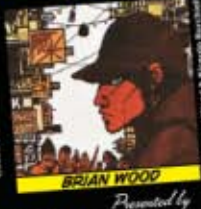
Current Trends in Budgeting for TV Animation: Learn that there is only one trend. Explore the vicissitudes of requesting an overage or budget increase. Solve the Yes-No-Maybe Paradox: "Yes" means no. "No" means no. And "Maybe" means "I'll say 'no' eventually, but I intend to waterboard you first."

You bet college can be tough! But when you graduate and you land that first job in animation—well, you will soon come to realize that all the hard work, the studying and the sacrifices EARNED you that diploma hanging in your cubicle. Unlike that lying, lowlife, uneducated scum down the hall who *bought* his diploma on the Internet. Yes, I'm referring to your boss. And move it! He's waiting for his coffee, jerkface! ■

If you need to reach animation veteran Robby London in the next few weeks, he's recovering from his latest work-related nervous breakdown at the Northwestern Meadows Sanitorium, where he'll be forced to watch non-stop marathons of *Alf: The Animated Series*.

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A Smooth Ride

VFX legend Joe Letteri discusses the magical effects of the new family feature, *The Water Horse*. by Ron Magid



Along with Bigfoot and The Yeti, the Loch Ness monster—or Nessie as it's affectionately referred to—has fascinated humans since the 1930s. This year, the mysterious legend is explored once again in a family movie of all things, directed by Jay Russell (*My Dog Skip*). Based on a book by Dick King-Smith—a farmer who also penned the beloved children's book, *Babe*—*The Water Horse* is the story of a young boy who discovers a mysterious egg, which hatches to become Crusoe, his pet Loch Ness Monster.

Russell's film takes its inspiration from the Water Horse legend, which says there can only be one such creature at a time, and just before they die, they lay an egg, so each successive Water Horse is born an orphan. Similarly, as the film opens, Angus's father has gone off to fight World War II, and it looks like he's not coming back, so Angus, too, is an orphan. The movie tells the tale of the friendship between Angus and

Crusoe as they each come to grips with being alone in the world and learn to rely on each other.

To create a photoreal Loch Ness Monster, the production turned to Weta Digital and master creature visual effects supervisor Joe Letteri (*Lord of the Rings*, *King Kong*). The challenge with Crusoe, unlike say Gollum or Kong, was that Russell's tale begins with the

creature's birth and follows him through adulthood, which required a subtle progression of four growth stages—each using a different CG model.

"We started with the idea that it's the Loch Ness monster from the famous photo," Letteri says. "We figured it was probably some kind of plesiosaur [a flipped dinosaur with a serpentine neck], so that was our reference for

"The body pipelines [for the creature's different stages of life] were all done in Maya. They were skeleton-based, with a muscle system and a skin dynamic system. The facial puppets were essentially rigged like those we did for Kong or Gollum. We tried to use the same kinds of muscular controls, then customized the system to accommodate what we needed for Crusoe's muscle movements."

—Joe Letteri, vfx supervisor, *The Water Horse*



what we thought he would be full-grown. We started off with sketches of the character, then built some 3D models based on the sketches in pre-viz, which really helped us define him. Richard Francis-More was our anima-

tion director, and he started all that up early on, which really got the ball rolling for how we'd be thinking about his character and how he was going to start evolving."

Since Crusoe hatched from an egg, his first stage incarnation was somewhat birdlike. "We wanted that sense of a freshly hatched chick, which are ugly but kinda cute, wet and messy," Letteri says. "Angus sneaks the egg home in a bucket, so you get an idea of how big he is when he first hatches, but in a few days he's big enough to get up the stairs and into the bathtub."

By that time, Crusoe's grown to the size of a small dog, so Letteri's animators referenced a seal and a puppy to endow the CG character with personality. "He's pretty playful," Letteri says, "and we had a lot of fun putting him in situations and watching trouble follow him, while he was oblivious to it. He has flippers, so he walks like a seal, and he's really expressive like a dog, with a face that you can relate to. You know when a dog is happy or sad."

Or hungry! To help explain his explosive growth, Crusoe is constantly eating. "That got us through the first two transitions," Letteri says, "especially when he chows down on a whole bucket of garbage. That helped motivate the gag of growing up fast without having to explain a whole lot."

As Angus catches on to Crusoe's identity, they start to bond. When the now teenaged creature can no longer hide in and around his house, Angus takes him down to the loch and reluc-



A Boy and His Water Horse: Weta Digital helps young actor Alex Etel in a touching scene between the two principals. Weta built two separate pipelines to animate and render the creature—one for his body and one for his face.



tantly lets his friend go. Crusoe finally reaches his full adult size in a matter of weeks. "He's about 22 feet across with a long neck just like the traditional photos of the Loch Ness Monster," Letteri says. "We took it in that direction because by then he's in the water whenever we see him."

Besides the four separate rigs needed to portray Crusoe through each stage of his life, Weta also built two separate pipelines to animate and render the creature—one for his body, the other for his face. "The body pipelines were all done in Maya," Letteri says. "They were skeleton-based, with

a muscle system and a skin dynamic system. The facial puppets were essentially rigged like those we did

for Kong or Gollum. We tried to use the same kinds of muscular controls, then customized the system to accommodate what we needed for Crusoe's muscle movements. We needed four distinct rigs because even though there's a resemblance from his infant to adolescent to teenager to adult stages, he also looks different each time, so we had to establish the little bits of character that you would recognize in each stage through animation."

It's rare that animators get to create a character like Crusoe, who goes through so many different incarnations, yet remains essentially the same. "I'd never done a character you watch grow through a life cycle," Letteri says. "Usually we just create a character and try to give it a sense of history so you can tell what his past life might have been, but this is the first chance we've had to really grow a character and see him through his whole life. That was actually one of the most interesting things about *The Water Horse*." ■

You can watch Columbia Pictures/Walden Media's *The Water Horse* grow in front of your eyes in theaters nationwide this month.



An Elusive Star: Alleged photos of the Loch Ness Monster (right) inspired the filmmakers to design their own version of the legendary Scottish monster.



Star Trek: New Voyages—The Greatest Fan Films Ever Made?

by Mark Simon

Fan films: The final frontier for true fan expression. These are the continuing voyages of the Starship Enterprise. Her film crew's mission is to boldly go where no fan film has gone before.

World Enough and Time, the latest episode of *Star Trek: New Voyages*, is a fan film with virtually no budget, yet it features more effects than most high-budget series and feature films. The series was originally envisioned by James Cawley, a professional Elvis impersonator, who has over the years amassed a huge collection of set pieces, props and costumes with the goal in mind of producing these fan films.

Star Trek alumni George Takei and Grace Lee Whitney star along with Majel Roddenberry, wife of *Star Trek* creator Gene Roddenberry, who once again plays the voice of the ship's computer. Writer/director Marc Zicree, Hollywood screenwriter and author of *The Twilight Zone Companion*, and his production company took on the latest chapter of the greatest sci-fi series to ever run on TV. The production cost under \$100,000 and shot for nine days on the sets in New York, two days in Los Angeles and one day in Florida, while post-production took



around a year. (Compare that to a network science fiction show which often costs between three and five million dollars per episode!)

Zicree worked with Michael Reaves on the script, which is based on an unproduced concept Reaves had pitched for the original series in 1976. Like most independent projects, the only way to accomplish such an undertaking is to seek the help of others who are equally passionate about the end result. Fortunately, the Orlando, FL-based DAVE (Digital Animation & Visual Effects) School decided to take on this *Trek* episode as a class project. About 23 DAVE students worked for four months with award-winning effects wizards and teachers at the school, Ron Thornton and Lee Stringer. Additional effects were produced by Doug Drexler.

According to Thornton, there are over 650 effects shots featured in this episode. (The original *Star Wars* movie had fewer effects shots!) An average episode of *Battlestar Gallactica*, says *New Voyages* effects supervisor Lee Stringer, contains 30 to 40 effects shots. "The number of effects shots we did on this shoot was crazy. If we had charged normal rates for these effects, they

would have cost over a million dollars."

The effects ranged from shots of the Enterprise, Excelsior and Romulan ships, to set extensions, to background digital actors which made use of the DAVE School's motion-capture stage. Several hundred of the effects shots had to do with an optical halo around Alana, played by actress Christina Moses. Other effects include painting out mic booms and adding consoles in front of the actors.

"We even had to do digital make-up on the Spock character," says Stringer. "The ear extensions on Spock didn't always look very good, so we did almost 100 shots fixing the line between his ears and the prosthetics and then color correcting them."

Some DAVE School grads who worked on the fan film are now working on effects for TV shows such as *24* and *Lost*. Others are working on an animation pilot, on game animations and one is working on a film in China.

Since this is a fan film and copies may not be sold, you may view the entire hour-long episode online at www.StarTrekNewVoyages.com at no cost. There are a total of three *New Voyages* episodes available for viewing online. ■

Mark Simon is an award-winning animation producer/director and speaker. He also helps people to sell their shows with consultations, samples and training. He is the co-founder of www.SellYourTvConceptNow.com and may be reached at marksimon-books@yahoo.com.

Streaming audio of extensive interviews with Zicree, Thornton and Stringer and more before/after effects images are available online at www.SellYourTvConceptNow.com/startrek.html.



From left: Ron Thornton, Lee Stringer, Marc Zicree and James Cawley



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Building An Art Department From Scratch

Justin Evans, Art Director, Abalone Studios

Practical Light And Color

Jeremy Vickery, Lighting Artist, Pixar Animation Studios

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Digital Magic

by Christopher Grove



Groovy Fun with Bent, Zune and Mika

Okay, if I hear, read or am subjected to one more marketing type talking about "breaking through the clutter" I'm going to call the cliché police and have the offender beaten with a gerund. Or at the very least a stack of unread press releases. Just yesterday, I noticed a quote from one studio marketing exec in one of the trade papers: "We're trying to break through the clutter and come up with new and unique ideas that get the attention of the moviegoer." Really! As opposed to sitting around thinking up old and tired ideas destined to be spurned by as many moviegoers as possible? Question: Stuffing Jerry into a bee suit and sending him flailing across a guide rope in Cannes—how much did that boost the bottom line for Bee Movie? And those Seinfeld bits foisted on an unsuspecting public on NBC primetime before the film's release? By how much per segment did they reduce the public's willingness to pay attention?

Bent It Like Alltel

When commercial producers don't have directors or actors to mess with (in other words, when they chose to animate a spot) the hit percentage is always greater than live action. Some recent examples are a series of humorous stop-motion ads for Alltel Wireless from Bent Image Lab, via agency Campbell-Ewald Detroit.



Bent Image Lab partner Chel White (known for his in-camera fx work for some time now) directed two spots: *Best Holiday Ever* and *The Holiday That Almost Didn't Rock*. Rob Shaw helmed *Little Helper* as well as an innovative series of interstitials staged as behind-the-scenes testimonials. In the interstitials, each character gets to tell his version of how the events of the commercials went down.

White and Shaw were given artistic license to develop the spots and interstitials with a perspective

unique to Bent. "The fact that we were able to take the humor and sight gags to a really funny place made these ads extra special for me," says White. Despite the quickness of the spots, the backgrounds contain an enormous amount of detail. Surrounding the main action of one spot are elves in bikinis, a giant snowball that rolls through town and crushes Santa's hot tub and a gang of elves armed with Ninja throwing stars in the shape of snowflakes.

To achieve the high level of detail, the company worked at a larger scale, about 20 percent larger than normal. The enhanced scale gave the team the freedom to do a little more with the animation and get in closer on the action. "Stop motion can be an unforgiving medium," says Shaw. "There's no going back. You've got to perform in the shot, and the best stop-motion animators know how to do that. They're like seasoned actors."

French Collective Animates Mika

Visual homages to the psychedelic look of such 1960s poster artists as Rick Griffin, Victor Moscoso, Stanley Mouse and Alton Kelley crop up on a fairly regular basis in pop culture. In some (ironic) ways, the marvelous Target campaigns of the past few years have more than a hint of the altered-state mind. The only thing missing is a studio in Mallorca and the LSD.

At any rate, the music video for Mika's new single *Lollipop* from the clever types at French directing collective Bonzom fits the bill nicely (and it's their first video effort). The 2D animated video is inspired by the design of Mika's website (mikasounds.com). Using some of the original characters and objects from the site, the directors have greatly expanded Mika's world in the spirit of the original designs. Bonzom is the collective name for five young French animators: Jack, Kalkair, Pozla, Waterlill and Moke. Unless you speak French, good luck navigating their website. They're a tad too aware of their grooviness, but the work is very good. All recent graduates of three renowned French animation schools (Les Gobelins, La Poudriere and L'ESAAT), they also worked



together as animators on series and feature projects, including Marjane Satrapi's acclaimed feature, *Persepolis*.

More Eye Candy from Zune

A colleague of mine claims that some people at Microsoft knew its Zune was an inept and hopelessly late answer to the iPod even before it was released and reamed in the press. "We had to do something," the engineer reportedly told my friend. Five years late and brown (what were they thinking), the mar-



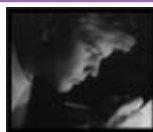
keting types with the dubious challenge of making the Zune relevant have done a few things to add some luster to the brand. Case in point: the "re-launch" of zune-arts.net, the company's platform "dedicated to community, collaboration and artistic expression." Values to which Microsoft as a corporation rarely seems to adhere. The site features several design, navigation and feature enhancements. Amongst the new content is the debut of *Masks*, from renowned animation studio PandaPanther.

The site is the latest addition to a host of existing websites featuring the work of innovative animators and animation studios around the world. But the Zune brand will give it a natural advantage in terms of visibility even if Zune sales are nowhere near that of iPod. "Zune-arts.net is about creating more energy around, and interaction with, emerging artists and their artwork," says Glenn Cole, co founder/creative director, 72andSunny, the design and advertising agency managing the Zune Arts program. "[It] not only makes it easier to tour the gallery, voice your opinions and get the latest on Zune Arts projects, it also lets us host some new kinds of collaborations." ■

Chris Grove is a Los Angeles-based journalist and actor who is crankier than usual around the holidays. If you have ideas for future columns, you can email him at cwjc@earthlink.net.

Tech Reviews

by Todd Sheridan Perry



Wacom's Cintiq 12WX

In this review for the Wacom Cintiq 12WX, I actually passed the reins to my buddy John Chalfant, who works day in and day out as a concept artist and animator on his own Cintiq 21UX. This is what he had to say:

"AMAZING, revolutionary, brilliant! Any artist who creates content using any type of painting software is blind not to embrace this as a truly natural and ingenious tool for crafting digital art. I have a first-generation Wacom Cintiq 21UX monitor, and seriously, it's nothing compared to the Cintiq 12WX. The Cintiq 21UX is hot enough to burn my lap, too heavy and covered with pock marks from too many pen strokes from creat-



Image created by CG artist John Chalfant on the Cintiq 12WX.

ing hairy creature concepts, or splotchy skin textures. However, I still love and swear by my Cintiq, and the Cintiq 12WX is nothing short of a great evolution of the product line. The new model has a tight, small form factor—12-inch, 16:10 tablet—which is easy to use on your lap, allowing an artist to make a true transition from working at a desk to working from somewhere more comfortable, say, a couch or a hammock. I can honestly say that I will never set up a desk and workstation for myself the same way again. The tablet has an LCD monitor underneath its pressure-sensitive layer that allows the artist to draw right on the screen. The 21WX also includes tilt and rotation sensitivity on input devices to better re-create the experience of drawing with pencils and brushes.

"Consider me the guy in the corner who works in a bean bag ... it's just that easy. It's portable enough to shuffle to and from the studio, but not something you'd want to try and use on the road, though an industry friend already outlined a plan for me to use power from a Black & Decker charger—I'm not sure if this would void the warranty.

"Ultimately, this little tool feels like the second step in the product line's evolution, as it still suffers from a few flaws. It screams for a built-in powered USB hub so I can plug in a wireless key-

board, (see Dell monitors). It has two cumbersome black boxes dragging around behind it. It still suffers from a few small but notorious light

leaks, and the screen is relatively small, but hey, if you are smart and savvy you probably have a graphics card that can run this little bugger as a second monitor! However, I have to say: That's all worth it. Wacom, please build more! Could we see a wireless version somewhere in the future? I can't ever see using a computer to create 'art' without having this little device next to me. I can finally say, 'Yes, Mom and Dad, I do "paint on the computer" as you so often like to say when explaining to your

friends what exactly it is that you son does for a living.' I guess you can say that the Cintiq 12WX is now what the mouse was in the 1980s!"

Website: www.wacom.com/cintiq/12WX.cfm

Price: \$999

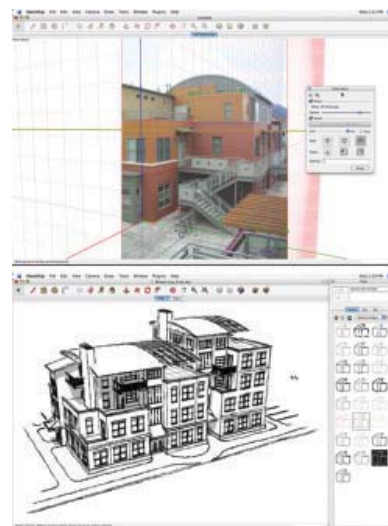
Google's SketchUp 6

It's not often that you run across a CG design tool that is free (or near free) and that is as robust as Google's SketchUp. Sure, we all know Google as a powerhouse in pushing web technology and making that technology available to the masses. Now it seems like the relatively young company has not skimped when it comes to delivering this 3D tool. I hate to admit it, but I hadn't heard of this innovation until recently when my daughter was the one who pointed it out. Now, as someone who is pretty involved in the visual effects industry, and more specifically with 3D, it surprised me that I did not know about this little gem of a product. So I downloaded the free version (they're up to Version 6 now) and started playing with it.

At first I thought it was quaint, but as I started diving deeper into it, I began to realize just how streamlined the workflow is. It's very much like taking Photoshop and regressing back to MacPaint, but leaving most of the functionality

there. The interface is clean, and the functionality is simple. You can start out with a little pencil, and you draw on the ground as a canvas. The lines snap to parallel axis when in close proximity, so making architectural or non-organic objects is a breeze. Draw a rectangle, switch to the push/pull tool (a.k.a. extrude) and drag the rectangle up. You have an instant box. Want a door? Draw a door with your pencil like *Harold and the Purple Crayon* and push it in. No Booleans (although Boolean functions are there for more complex modeling). No turning edges. No adding faces. The geometry reconfigures the topology as you go.

Quaint, I thought again, as I got more and more into it. I can post objects to Google Earth. I can put textures on them. I even have access to an enormous database of SketchUp models that the community has posted. In the Pro version, I can even import and export objects and use the LayOut feature for printing the 3D work in presentation form.



Still, you may ask if SketchUp can be considered a professional tool? After talking to some colleagues, I found out that game developers like Activision have been using it for level design and content creation, stating that the workflow has sped up their modeling time significantly. It's hard to argue with that!

In short, I think it's a pretty amazing tool, but I have a feeling it may not work its way into film work anytime soon—frankly because we are snobs. But from a price range that goes from free to \$495, you can't and shouldn't scoff.

Website: <http://sketchup.google.com>

Price: Free (SketchUp 6); \$495 (SketchUp Pro 6) ■

Todd Sheridan Perry is the co-owner and vfx supervisor of Max Ink Productions. He can be reached at ducky@maxinkcafe.com.

Event	Date	Place	Website
Anima and Folioscope	Feb. 1 to 9	Brussels, Belgium	www.awn.com/folioscope
Clermont-Ferrand Short Film Festival	Feb. 1 to 9	Clermont-Ferrand, France	www.clermont-filmfest.com
Mumbai Int'l Film Festival for Documentary, Short & Animation Films	Feb. 3 to 9	Mumbai, India	www.miffindia.in
Animex	Feb. 4 to 8	Middlesbrough, U.K.	www.animex.net
Annual Annie Awards	Feb. 8	Glendale, CA	www.annieawards.org
VES Awards	Feb. 10	Los Angeles, CA	www.vesawards.com
Berlinale Co-Production Market	Feb. 10 to 12	Berlin, Germany	www.berlinale.de
Animated Exeter	Feb. 11 to 23	Exeter, U.K.	www.animatedexeter.co.uk
KidScreen Summit	Feb. 13 to 15	New York, NY	www.kidscreensummit.com
American Int'l Toy Fair	Feb. 17 to 20	New York, NY	www.toyfairny.com
Game Developers Conference	Feb. 18 to 22	San Francisco, CA	www.gdconf.com
WonderCon	Feb. 22 to 24	San Francisco, CA	www.comic-con.org/wc
The Academy Awards	Feb. 24	Hollywood, CA	www.oscar.com
Animac, the Int'l Animated Cinema Exhibition	Feb. 25 - Mar. 2	Lleida, Spain	www.animac.info

[In the Next Issue of]



✱ Meet the Creatures of
The Spiderwick Chronicles

✱ Winding Up for Toy Fair '08

✱ Oscar Guide: The Enigma of
the Shorts Category

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Fresh from another banner year of vfx work on movies such as *Pirates of the Caribbean: At World's End* and *Transformers*, the folks at ILM are now gearing up their '08 projects—*The Spiderwick Chronicles*, *Iron Man*, *Indiana Jones and the Kingdom of the Crystal Skull* and *Star Trek XI*. Creative director of ILM's art department David Nakabayashi was kind enough to give us a glimpse of their charmed lives in San Rafael, Calif. this month:



Credit Roll:

1. Yoda, ILM Mentor
2. Marci Velando, Art Dept. Coordinator
3. Akira Hiyama, IT Desktop Support
4. Alex Jaeger, Visual Effects Art Director
5. Carlos Huante, Creature Design Supervisor
6. Michelle Stock, Production Manager
7. Kevin Martel, Animator
8. Charles Alleneck, Animator

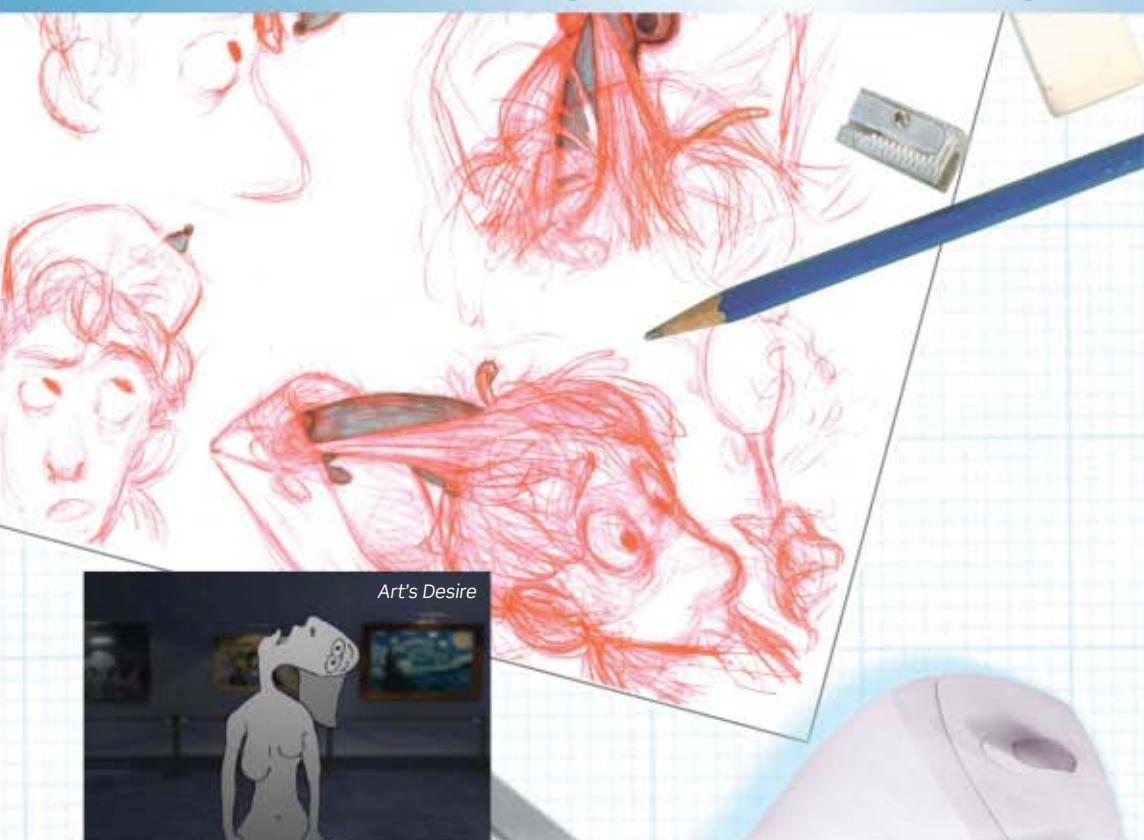
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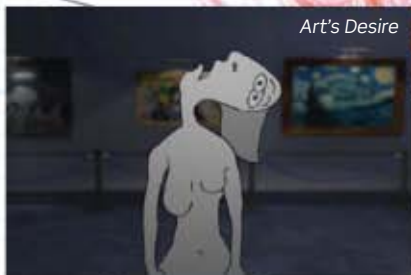
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“Human beings, who are almost unique in having the ability to learn from the experiences of others, are also remarkable for their apparent disinclination to do so,” wrote Douglas Adams (*Hitchhiker's Guide to the Galaxy*). The late writer has a good point, but we like to think that animation and vfx students are smarter than that. Perhaps more than ever before, we are witnessing an amazing rise in high-quality projects being created by students at colleges and universities in the U.S. and abroad. The boom in new media and alternative methods of content distribution has resulted in more need for projects created by independent artists and animators. That's why it's crucial for emerging artists to hone their talents and learn the basic skills taught by knowledgeable instructors all over the world. As in previous years, we've put together our comprehensive guide to help readers seek the programs and educational institutes that best match their financial, academic and future career goals. Once again, we feel obligated to reiterate the advice we hear most from industry professionals: First learn the essential basics of drawing and animation, then understand the technical tools you need to survive in this competitive, digital age.



Art's Desire



Doxology



Mirage



t.o.m.

from top left: Animation thumbnail by Bolhem Bouchiba, Art of Ratatouille (Chronicle Books/Pixar), Art's Desire by Michael Wickliffe, Doxology by Youngwoong Jang, Mirage by Tom Brown and Daniel Gray.



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VFS Student work by Zheng Tang

UCLA Animation Workshop: One Person, One Film

by Ellen Wolff

Dan McLaughlin remembers the day he read a short story submitted by an applicant to the UCLA Animation Workshop, the MFA program he has chaired since 1970. "The story had this guy walking in the desert and seeing 50 left-footed boots on the side of the road—and each boot had a foot in it. What a grabber! I knew this was the

berg and Zemeckis, leading to his big break. Kenan recalls, "My time at UCLA validated my instinct that I could tell stories. I had submitted a very underdeveloped film portfolio to UCLA. But Dan accepted me into the program because he believes it's easier to develop filmmakers out of people with points of view rather than someone who's technically

"We teach people to be animation filmmakers," says McLaughlin, contrasting UCLA with programs that focus on character animation, for example. "That's like teaching acting," he observes. UCLA also requires students to direct individually animated films, and not fill posts on collaborative projects. The "one person, one film" philosophy has guided the Workshop since its founding in 1948 by former Disney animator Bill Shull.

That belief has held steady during the 50 years that McLaughlin has been teaching and making independent films. His career has mirrored the arrival of new technologies; McLaughlin introduced computer animation at UCLA in the

1970s and interactive animation in 1988. The "one person, one film" mantra is reflected in his design of the school's "all-in-one" animation workstations that combine computers, peripherals, animation desks, a digital pencil test unit and a digital video editing station. "You can do everything yourself," he says, though he adds with a laugh, "I still tell students that the hardest tool to learn is an ordinary pencil."

Despite UCLA's high-tech tools, students must also complete a traditionally animated film during their first year—no exceptions. They make a CG film in their second year and an MFA thesis film in their third. But in introductory animation classes the MFA candidates

aren't alone; those classes are actually open to all UCLA students to take as electives. Which is how filmmaker Shane Acker caught the animation bug from McLaughlin. Acker, who would later win an Academy Award for his animated student film *9* and is now directing a feature film version, was an architecture grad student when he took his first class. "I went from not knowing anything to producing a 15-second piece. Dan's

continued on page A4



Lark
by Gil Kenan

"I still tell students that the hardest tool to learn is an ordinary pencil."

—Dan McLaughlin, chair of the UCLA Animation Workshop



kind of mind we wanted in our program."

That student was Gil Kenan, who would go on to make his directing debut with the Oscar-nominated *Monster House*. It was Kenan's UCLA thesis film *Lark* that caught the attention of Spiel-

berg and Zemeckis, leading to his big break. Kenan recalls, "My time at UCLA validated my instinct that I could tell stories. I had submitted a very underdeveloped film portfolio to UCLA. But Dan accepted me into the program because he believes it's easier to develop filmmakers out of people with points of view rather than someone who's technically

9
by Shane Acker



UCLA Animation Workshop
continued from page A3

approach was 'Let's jump in the pool and see if we can make it back to the edge.' He fosters exploration."

Both Acker and Kenan, who sat next to each other in school and remain friends, regard McLaughlin's classes in storyboarding as especially eye-opening. "It's where students pitch and develop their films," Kenan explains. "Dan was like a pencil sharpener for our brains. We'd pitch an idea that was in a very rough state because we only had a few weeks to get it together. Learning to defend your choices and develop structure and narrative were probably the most valuable lessons that I've had in terms of preparing me for what I do now."

Acker recalls how McLaughlin would make students consider whether an idea was suited for animation or if it felt more like a live-action piece. "It made you question 'Why AM I doing this in animation?' Education is about developing critical thinking and learning to be open to feedback and criticism. That helps you take responsibility for what you're doing, and it's what ultimately builds your confidence."



Shane Acker

While the UCLA program requires students to develop individual projects, McLaughlin admits, "It can be lonely doing a film by yourself." So one weekend a year, the program brings artists together to collaborate. "We lock everybody in a room for a weekend and make a film around a common theme. It's a way to get people involved in a sense of community." The event has been dubbed "The Falling Lizard Weekend" after an experience McLaughlin had in the 1980s while setting up an animation program in Nigeria. When he asked his students there to define animation, one wrote: "Animation is like a falling lizard—you have to step to step to get it."

"I thought that was as good a defini-



9
by Shane Acker

tion of animation as anything," he says.

While McLaughlin will retire this year from UCLA, he's codifying his teaching approach in a book, *Animation Rules*. In it, he hopes to convey what he calls three levels of learning. "The first level is information. When you apply it, it becomes knowledge. Then—which is the hardest thing to teach—is the wisdom to apply it well." ■

To find out more about UCLA's Animation Program, visit <http://animation.film-tv.ucla.edu>.

Ellen Wolff is a Los Angeles-based journalist who specializes in animation, vfx and higher education.



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Animator Out to Lunch

Sampling Animation Toolworks' LunchBox DV

by Ryan Ball

I've been playing around with stop motion for many years, starting with my parents' super 8 camera and eventually making the shift to digital video working in concert with computer software. But every time I'd visit a professional shoot, I would see these curious boxes that look like solid-state diagnostic tools you might see in your auto mechanic's shop. So, when the good folks at Animation Toolworks offered to send me one of their LunchBox DV units to play around with, I jumped at the chance to get my hands on the tool used by the big boys.

Admittedly, I hesitated before dragging the unit out of the box, dreading a complicated set-up process. To my amazement, the most difficult part was untangling an S-Video cable from the wiry mass I've accumulated in the bottom drawer of my entertainment center. I plugged one end of the cable into the LunchBox DV and the



other end into my TV, then connected my DV camcorder to the unit via a standard FireWire cable. The image from the camera came up on my TV and I was ready to animate! My wife had left a pair of earrings on the coffee table, so I animated them chasing each other around like a couple of turquoise tadpoles. In no time at

all, I had created a very brief, but visually interesting, short film.

I've taught clay animation to kids through a popular after-school program in Los Angeles and would have loved to have had a couple of these machines on hand for that. The hardest thing was keeping the kids from knocking the cameras around while snapping the individual pictures that would make up their movies. With the LunchBox, capturing frames is as simple as pushing a single button on the front of the box. Editing is just as simple. When I came across a frame in which my hand was clearly visible in the shot, one button removed it from the reel. Kids are always getting their hands in the shot.

There are some good software-based animation solutions, including Stop Motion Pro and iStopMotion, but for ease of use and portability, there's no beating the LunchBox DV. At \$3,495, they're a bit pricey for some budget filmmakers, but certainly a must-have for any professional studio or school animation program. I only wish I didn't have to give mine back after writing this piece. Deadline extension? ■

Learn more about the LunchBox DV at www.animationtoolworks.com.



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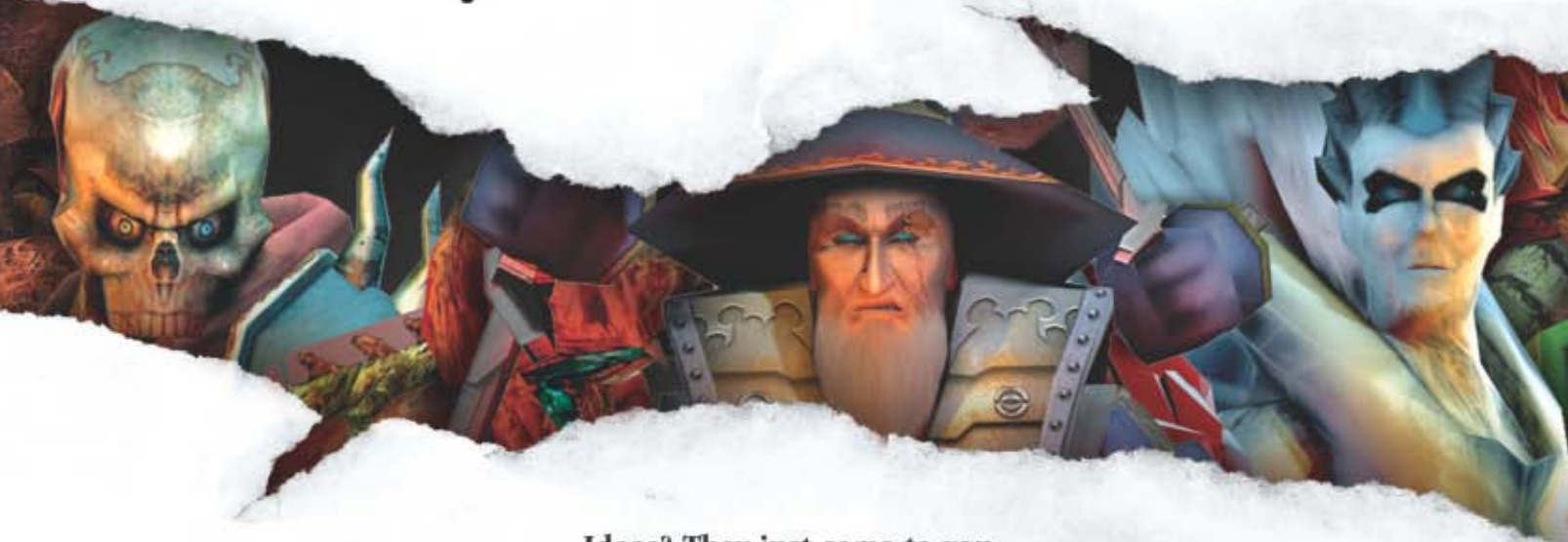
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Degrees and programs vary by location. A range of online course opportunities is available.

Student Art-Class Project Mayhem — 2004, Game Art & Design, Students, The Art Institute of California — Los Angeles

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Animation Mentor Launches New Features in '08

Those who need tangible proof of the boom in online learning should take a look at the success of the 18-month training program offered by Animation Mentor (www.animationmentor.com). In a remarkably short time—the school opened its virtual doors in March of '05 and graduated its first class Sep. '06—it has been able to increase both its student and mentor numbers. In January, it launches its new Q&A 2.5 real-time interactive class feature, which promises to offer a more flexible and reliable mode of communication between student and mentors.

"We've worked hard to polish this tool to provide a top-notch learning environment," notes Taylor Mahoney, Animation Mentor's director of technology. "Using a lot of the feedback from previous students and mentors, our goal was to increase the capabilities in the video conferencing mode. There are green and red indicators so you can see who's speaking at any given time. Overall, we took a creative approach to optimize the communication between participants."

Shawn Kelly, who co-founded the Berkeley, Calif.-based school with Bobby Beck, says he's proud of the fact that the school will be welcoming its highest number of enrollees to date (197), which brings the total number of students (average age: 29) close to 800 in 56 countries. "Although our school is growing quickly, one of our main efforts has

been to keep the class size small—between 10 and 15," notes Kelly.

Another solid plus about the program, which costs about \$18,000 to complete, is that the mentors are picked not only on their film and TV industry credits, but also based on their reputation in the field and the passion they have for the art of animation.

Animation Mentor founders are also quite pleased with the number of their graduates who have been able to find related jobs in the industry. Many of the recent U.S. graduates have worked

on features such as *Pirates of the Caribbean 3*, *Transformers*, *Surf's Up*, *Bee Movie*, *Alvin and the Chipmunks* and *The Spiderwick Chronicles*. Another impressive fact: One-fourth of the animators working on Fox/Blue Sky's spring release *Horton Hears a Who!* are Mentor grads!

Although the program focuses on the fundamentals of animation—it begins by students learning how to animate a bouncing ball—Kelly notes that they support Autodesk Maya and provide models and rigs for students to animate with. "We felt there were a lot of places where people could learn about CG animation and the different tools that are readily available to industry professionals, but there weren't a lot of online opportunities for students to learn the

fundamentals of animation, without a lot of focus on the software."

And in case you were wondering about the social aspects of hanging out with fellow students or getting to know your teachers on a one-on-one basis, the program seems not to lag behind the real world. "It makes for a surprisingly social and interactive environment," notes Kelly. "I have seen so many friendships and bonds develop in this program. The reality is that everyone is quite used to developing these social bonds on the web, even more than the real-life class situations!" Sure, making friends is important, but don't forget how cool it is to land a gig on the *Madagascar* sequel! ■

To learn more about Animation Mentor, visit www.animationmentor.com.



Shawn Kelly



Drawn to e-Learning: Animation Mentor student Heather McNabb (top) participates in her weekly online, real-time Q&A session led by mentor Michelle Meeker (bottom), whose credits include *Shrek* and *Lord of the Rings*.





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School Anniversaries in 2008

5 Years

The Bakshi School of Animation and Cartooning

Based in Silver City, New Mexico, this facility was established in 2003 to further the art of animation and honor the work and creative efforts of independent animation icon Ralph Bakshi, whose films include *Fritz the Cat*, *Wizards*, *American Pop* and the 1978 animated *Lord of the Rings*. Currently run by presidents/CEOs Eddie Bakshi and Jess Gorell, the school operates under the notion that anyone can animate, and almost anything can be animated. The instructors have had a great deal of success teaching children as young as five years old, as well as adult artists. There are several student films in the production pipeline, which has greatly benefited from the integration of ToonBoom products. The administration is also thinking about producing a feature film based on a popular book.



Website: www.thebakshischool.com

10 Years

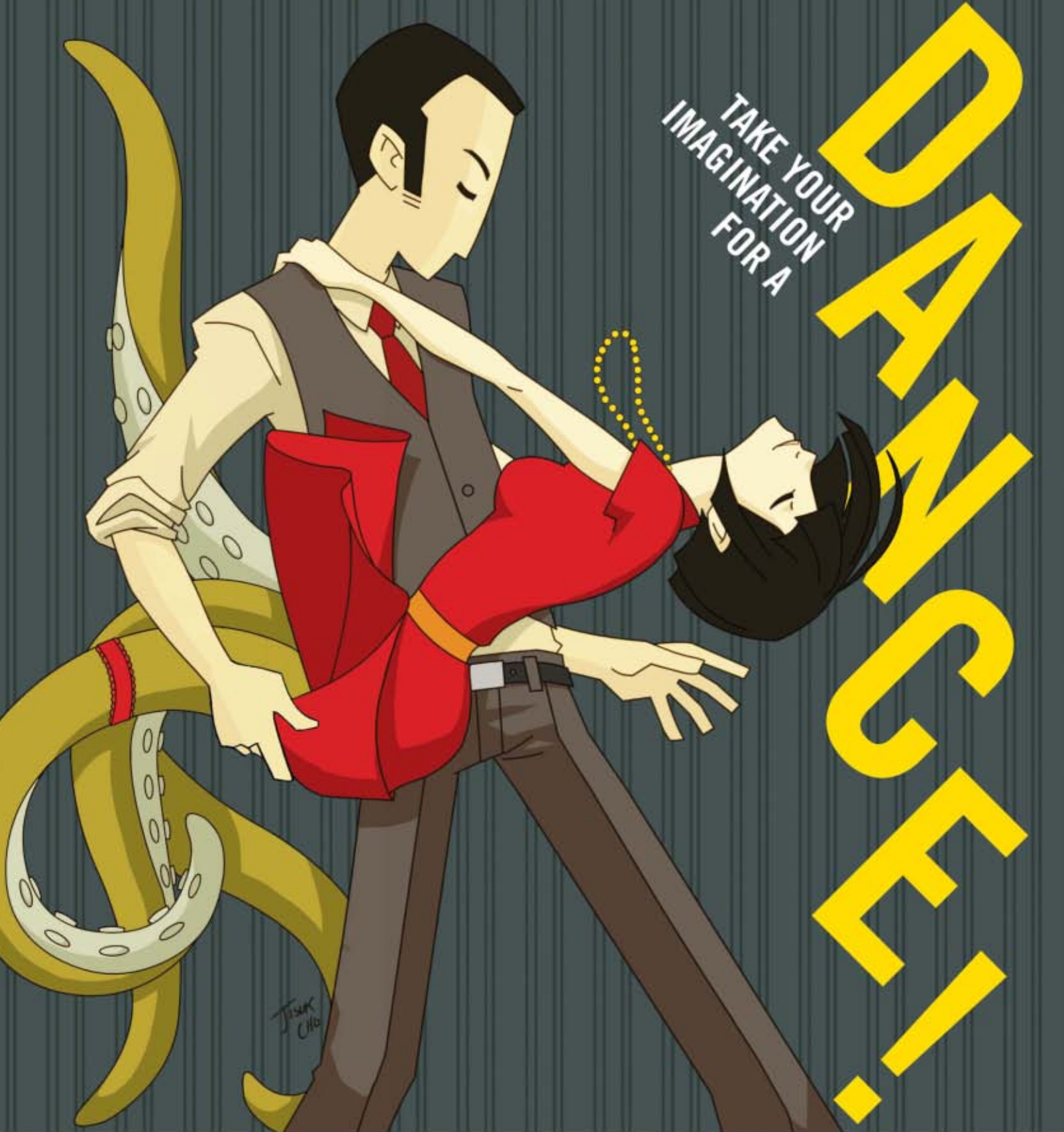
The Animation Academy

Billed as "a small school whose ideology has had a big impact," Charles Zembillas' program started in the back of a restaurant with a \$15 investment and later moved into Don Bluth's former building on Olive Avenue in Burbank, Calif. Alumni have gone on to work in all aspects of the animation industry, and student intern projects have included animation for the *Snowdon's Holiday Special*, which aired on CBS in 1998, and development for Vivendi Games' 2002 video game *Crash Nitro Kart*. The school



also benefits from a relationship with the animation program at California State University, Northridge, and is in the process of authoring its courses for publication. Zembillas, who idolizes Walt Disney, says he stays in the business of animation education because it's fun and it brings joy to people's lives.

Website: www.theanimationacademy.com



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A Few More Reasons to Love France!

Taking in the Digital Delights of the e-magiciens confab and the studios and schools of Valenciennes.

by Barbara Robertson

The weather outside was frightful, but the films inside, at the e-magiciens festival and competition, were delightful. This month I took a little detour from my usual column to visit schools, start-up game developers and animation studios in Valenciennes, France, and attend e-magiciens. I had no idea how vibrant this area has become.

With high-speed trains running from Lille—just down the road from Valenciennes—to Paris, London and Brussels in an hour or less, the Valenciennes Chamber of Commerce (CCI), has been nurturing this region as a digital media, high-tech hub. The effort has been so successful that, to help local studios fill 100 open job slots with animators and game developers, the CCI hosted a “speed-dating” job fair in a special tent at e-magiciens where 10 of the 20 game development / animation studios in the region showed their work. CCI anticipates 400 more openings in the next two years.

“Digital creation represents economic opportunities,” said Francis Aldebert, president of the Valenciennes CCI. To that end, the Chamber funnels business tax revenue into schools and start-up companies, and provides tax incentives, grants, training resources and relocation services. Their incubator program nestles fledgling companies in a building designed for digital studios, the “Ateliers Numériques,” where the start-ups can share such resources as a recording studio, editing bay and so forth, and can work in expandable office space for which they

pay reduced rent.

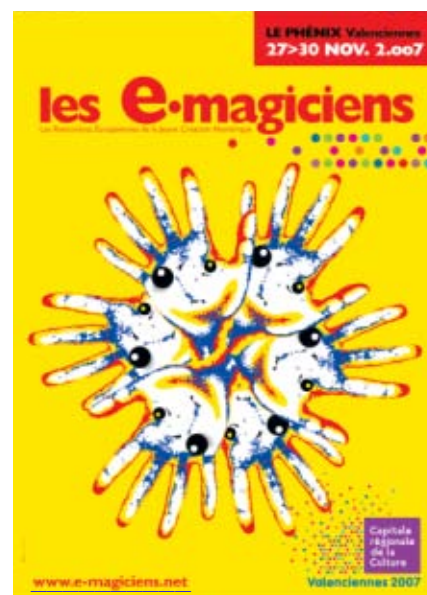
In one such office space, artists at IP4U (Interactive Project for You)—yes, they know how it sounds in English!—are creating mobile games, shopping apps for cell phones and also a 26-episode animated cartoon series using Flash, Photoshop and Toon Boom for HLC Production in Paris called *MistiGri*, which will air on French television next season.

Meconopsis, another of the 28 companies in the Atelier Numériques, focuses on broadcast post-production, crash reconstructions and product animations

One of IP4U's mobile wallpaper designs.



OKTAPODI by Julien Bocabeille, François-Xavier Ghanioux, Olivier Delabarre, Thierry Marchand, Quentin Marmier and Emud Mokhberi, students of Les Gobelins (www.oktapodi.com).



for train, airline and automobile manufacturers.

“We met in Paris and came to Valenciennes in 2005,” says Meconopsis’s Virginie Guiot. “We’re close to London and Paris, and we can shoot in Belgium, which is less expensive.”



Supinfocom founder and director Marie-Anne Fontenier

The CCI’s crown jewel, of course, is the school Supinfocom, founded by director Marie-Anne Fontenier, which plans to celebrate its 20th anniversary next year with a big party at Annecy. In 2007, three animated films created by Supinfocom students made it to Annecy, and SIGGRAPH selected 11 for its computer animation festival.

En Tus Brazos won the SIGGRAPH Excellence Award.

“The Chamber of Commerce asked me to create a training school for media communications with computers,” Fontenier says. “But I had a vision that 3D was the future.” Her vision led to create a “digital producer” degree program and curricu-

continued on page A14

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Film still from Ride in the Sky by Sarah Jargstorf.

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Dennis Turner, Alumnus/Faculty

I CHOOSE



Sheridan

e-magiciens

continued from page A12

lum now recognized in France.

Supinfocom students enter either the first or third year, depending on their previous experience, after passing an entrance exam. "We have to see something original in them," Fontenier says. "Something that shows their creativity."

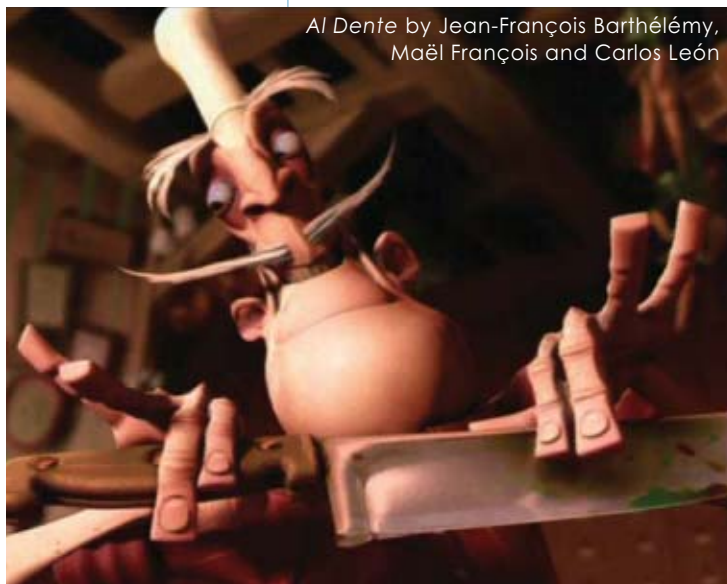
The school accepts between 30 and 40 students per year, concentrating on artistry in the first two years. In the third year, every student suggests three stories. Of those, the faculty picks seven or eight which teams of three or four students develop during the next

two years. In 2002, Fontenier designed a similar program for game development and opened Supinfogame, which now has around 80 students in its four-year program. More recently, Supinfocom has designed and organized a school that will open in Pune, India.

"In India, many of the schools teach animation, but without applying it," Fontenier says. "Our school is more like a studio, but of course we'll also teach drawing, the history of cinema and so forth."

So, having envisioned the importance of 3D 20 years ago, on what has Fontenier focused now? Stereo 3-D was well in evidence at e-magiciens. An exhibition area showcased stereo 3-D cameras and monitors from France and Japan. And Ben Stassen of nWave in Brussels premiered his *Fly Me to the Moon*, an animated feature conceived and produced in stereo 3-D. Ten students from Supinfocom worked on the film, which stars three very cute animated flies that hitch a ride on the Apollo 11, despite the efforts of dastardly Russian spies. Stassen, who attended the premiere, is firmly convinced that 3-D is a revolution, not simply a new development.

"It's a completely new form of entertainment as different from flat film as flat film is different from the stage," Stassen says, "and as different as color was to black and white. It affects the audience experience as much as sound did. It won't replace flat film, but it gives us a way to tell stories in a completely new way. We're immersing people in the story."



Al Dente by Jean-François Barthélémy, Maël François and Carlos León

The result was completely engaging, as were a number of other student films that, remarkably, had good stories as well as good animation. For the final night's award ceremony, a jury of five professionals selected a Best of 2007 hour of animation.

Standouts among the "Best of" were *Blind Spot* (grandma caught in a convenience store hold-up) and the brilliant *OKTAPODI* (Octopii lovers take a hysterical trip through a Greek village) from Les Gobelins. Also, from Supinfocom Arles, the wacky *Musicothérapie* (the animals take over the asylum) and cool *The Cold Rush* (a frozen corpse takes a ride).

Wait, there's more! *Camera Obscura* (evocative things that go bump in your mind) from Supinfocom Valenciennes, *Tong* (one crazy inventor) from ESMA, and the Prix du Public prize winner—*La Queue de la Souris* (a clever mouse toys with a big cat). Plus, the extremely caffeinated *Le Café* from EMCA, the lovely *Tir Nan Og* and *l'Idole Aux Mille Reproches* from École Emile Cohl, *Séquence 01-plan 02* from La Cambre in Brussels and, from the

Camera Obscura by Thierry Onillon, Jean-Michel Drechsler and Matthieu Buchalski



A second stereo 3-D film titled *Moving Still* created by Santiago Caicedo, a student at ENSAD, won the Prix de la Presse, the grand prize at e-magiciens. The conceit is that you're viewing a city through a train window, and the city's buildings shift and move and create abstract forms while the train is moving past. He filmed the live-action sequences using a special camera system that he devised.

Filmakademie in Germany, a commercial for PlayStation Portable titled *Power Failure*.

The jury said it was difficult to pick only one hour of animation from the three programs distilled earlier by teachers, which probably explains why one pressroom favorite, *Al*

Dente from Supinfocom, about a little beggar girl and a chef that eats children, didn't make the cut. Look for these films at festivals in 2008 or google them up and enjoy! I certainly did. ■

Barbara Robertson is an award-winning journalist who specializes in visual effects. If you have tips for her future columns, you can reach her at edit@animationmagazine.net.

School Guide 2008

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Fax: 212-967-7971

E-mail: brian@3dtraining.com or info@3dtraining.com

Website: <http://3dtraining.com>

Degrees/certificates offered: Diploma in 3D Animation

Number of students in animation program: 5–15 per class / 30–50 per month

Cost of program: \$950 to \$4,650 depending on course(s) taken

Head of animation: Bobby Roy

Head of admissions: Brian Wilson

Time of year offered: Year-round (classes start every month)

Application deadline: Two weeks before class start date

Equipment: High-speed Internet access, 3Ds Max or Maya, computers

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Los Angeles, CA

Phone: 626-419-6953 or 562-468-7769 and 213-765-2400 Ext. 2441

E-mail: 3dman@charter.net, Daniel Manahan 3ds Max professor

Website: www.DanielManahan.com

Degrees/certificates offered: Animation

Number of students in animation program: Under 50

Cost of program: Under \$100 for a six month semester

Head of animation: Daniel Manahan

Head of admissions: Apply at school in counseling office

Time of year offered: Year-round

Application deadline: Open enrollment

Equipment: PC computers with 3d related software

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Number of students in animation program: 2,047 approx.

Cost of program: Undergrad: \$600 per unit, Graduate: \$700 per unit

Head of animation: Undergrad: Sherrie H. Sinclair (2D), Chris Armstrong (3D). Graduate Animation & Visual Effects: Tom Bertino.

Time of year offered: Year-round on campus and online

Application deadline: Rolling

Equipment: Macs, PCs, Silicon Graphic Workstations, Flame and Smoke Suites, LunchBox Sync, Video Visualizer, Green Screen, Traditional Animation tables and lightboxes (Programs: Maya, Flipbook, Animo, Flash, Z-Brush, Shake, Combustion, 3D Studio Max, Photoshop, Premiere, AfterEffects.)

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Number of students in animation program: 10

The Animation Academy

Burbank, CA

Phone: 818-848-6590

E-mail: info@theAnimationAcademy.com

Website: www.TheAnimationAcademy.com

Degrees/certificates offered: Certificate offered upon completion of program

Number of students in animation program: Depending upon the time of year, 65 to 90

Cost of program: \$225 per course for adults plus a \$15 registration fee for new students, \$210 for Teen Program

Head of animation: Charles Zembillas

Head of admissions: George Novotny

Time of year offered: Year-round, 6 semesters per year

Application deadline: Reservations required prior to the start of each semester

Animation Mentor

Emeryville, CA

Phone: 510-809-1177

Fax: 510-809-1172

E-mail: admissions@animationmentor.com

Website: www.AnimationMentor.com

Degrees/certificates offered: Certificate Diploma in Advanced Studies in Character Animation

Number of students in animation program: Approx. 750

Cost of program: 18-month program tuition is \$16,350. Pay-as-you-go pricing available, ask the admissions advisor for details.

Head of animation: Bobby Beck

Head of admissions: Becky McDonald

Time of year offered: Year-round

Application deadline: Quarterly

The Animation Workshop VIA University College

Viborg, Denmark

Phone: +45 87 25 54 00

Fax: +45 87 25 54 11

E-mail: info@animwork.dk

Website: www.animwork.dk

Degrees/certificates offered: Bachelor of Arts: Character Ani-

mation and CG Artist, International Drawing Semester; Professional Training Certificates, Classical Drawing Certificate

Number of students in animation program: 125 (growing to 200 over the next 3 years)

Cost of program: Bachelor of Arts: Non EU/EFA countries: 134,450 DKK per year (approx. \$24,444 USD), EU/EFA countries: 26,400 kr. per year (approx. \$4,800 / €3,520). International Drawing Semester: approx. \$7,550 per semester. Professional Training Certificate: €2,500. Classical Drawing Certificate: 35,000 DKK (approx. \$6,365). See website for more info.

Head of animation: Morten Thorning, Michelle Nardone & Tim Leborgne

Head of admissions: Michelle Nardone

Time of year offered: Year-round

Application deadline: March 15

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Fax: 770-730-8767 (Atlanta), 404-942-1818 (Decatur)

Website: www.artinstitutes.edu/atlanta

Degrees/certificates offered: Bachelors, Associates, Diplomas

Number of students in animation program: 250

Cost of program: \$430 per credit hour

Head of animation: Derek Rhodamer

Head of admissions: Newton Myvette

Time of year offered: Quarterly

Application deadline: N/A

The Art Institute of Boston at Lesley University

Boston, MA

Phone: 1-800-773-0494 or 617-585-6700
Fax: 617-437-1226
E-mail: admissions@aiboston.edu
Website: www.aiboston.edu
Degrees/certificates offered: Professional college of visual arts within a larger university. Programs include MFA, BFA, Diploma, Post-Baccalaureate Certificate and Pre-College summer residency program. Low residency MFA with concentration in interdisciplinary media. Post-Baccalaureate Advanced Professional Certificate in graphic design, illustration or animation. BFA majors: graphic design, illustration, animation, photography, fine arts. Dual degrees in art education and expressive therapies.
Number of students in animation program: 20-30 each year
Cost of program: \$23,200
Head of animation: John Casey
Head of admission: Bob Gielow
Time of year offered: Fall and spring semesters
Application deadline: Fall: Feb. 15. Spring: Nov. 15. (These are priority deadlines, we do review applications after these dates.)

The Art Institute of California – San Diego

San Diego, CA
Phone: 866-275-2422
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E-mail: aicaadm@aii.edu
Website: www.artinstitutes.edu/sandiego
Degrees/certificates offered: BS in Media Arts & Animation, Web Design & Interactive Media, or Game Art & Design
Number of students in animation program: 270
Cost of program: \$464/credit
Head of animation: Susan Varnum, Academic Director Media Arts & Animation/Web Design & Interactive Media
Head of admissions: Jesus Moreno
Application deadline: Rolling admissions
Equipment: Projectors, editing decks, digital and LSR cameras, camcorders, Windows and Macintosh computers, printers, capture station, 2D labs, equipped kitchens and more.

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E-mail: aifadm@aii.edu
Website: www.artinstitutes.edu/sanfrancisco
Degrees/certificates offered: BS in: Media Arts & Animation, Game Art & Design, Visual & Game Programming, Digital Film & Video Production, Audio Production. BS or AS in: Web Design & Interactive Media, Graphic Design. MFA in Computer Animation.
Number of students in program: Media Arts & Animation: 337; Computer Animation: 13; Game Art & Design: 191; Visual & Game Programming: 83 (numbers for other programs available upon request)
Cost of program: \$456 per credit hour; approx. \$7,296 per quarter
Head of animation: Milan Petrovich, Associate Dean of Academic Affairs
Head of admissions: Jade Muranaka, Director of Admissions
Time of year offered: Quarterly basis (Mid-quarter admission available)
Application deadline: Rolling deadline for quarterly entry

The Art Institute of Las Vegas

Henderson, NV
Phone: 702-369-9944
Fax: 702-992-8564
E-mail: dmcguirk@aii.edu
Website: www.artinstitutes.edu/lasvegas
Degrees/certificates offered: Bachelor's of Science in Media Arts and Animation
Number of students in animation program: 220
Cost of program: Approx. \$80,000
Head of animation: Jon Kerbaugh
Head of admissions: Dewey McGuirk
Time of year offered: Year-round
Application deadline: None
Equipment: 3ds max, Maya, After Effects, etc.

The Art Institute of Pittsburgh

Pittsburgh, PA
Phone: 1-800-275-2470
Fax: 412-263-6667

E-mail: hwestman@aaii.edu
Website: www.artinstitutes.edu/pittsburgh
Degrees/certificates offered: Bachelor of Science in Media Arts & Animation
Number of students in animation program: 250
Cost of program: \$78,480
Head of animation: Hans Westman, Director
Head of admissions: Jeff Bucklew, Director
Time of year offered: Year-round
Application deadline: Varies based on Quarter start
Equipment: PC and Mac labs and sound booth/studio lab/classroom for traditional animation with light tables/discs, capture stations and scanners. Green room for video shoots. Assorted professional and semi-professional video and audio equipment. Software: Adobe CS3 suite, Maya, Max, Z Brush, PFTTrack, FlipBook (Digicel) and Flash (Macromedia), Pro Tools and Mag Pie

The Art Institute of Pittsburgh – Online Division

Pittsburgh, PA
Phone: 1-877-872-8869
E-mail: aioadm@aaii.edu
Website: www.aionline.edu
Degrees/certificates offered: Bachelors, Associates and Diploma programs available
Number of students in animation program: 1,500
Cost of program: \$307 per credit
Head of animation: Jeannie Novak
Head of admissions: Don Fisher
Time of year offered: 8 class starts per year
Application deadline: Ongoing enrollment

The Art Institute of Portland

Portland, OR
Phone: 503-228-6528 or 888-228-6528
Fax: 503-228-4227
Website: www.aipd.artinstitutes.edu
E-mail: aipdadm@aaii.edu
Degrees/certificates offered: Bachelor of Fine Arts: Digital Film & Video, Game Art & Design, Media Arts & Animation, Visual Effects & Motion Graphics; Bachelor of Sci-

ence: Design Visualization, Visual & Game Programming, Industrial Design, Web Design & Interactive Media

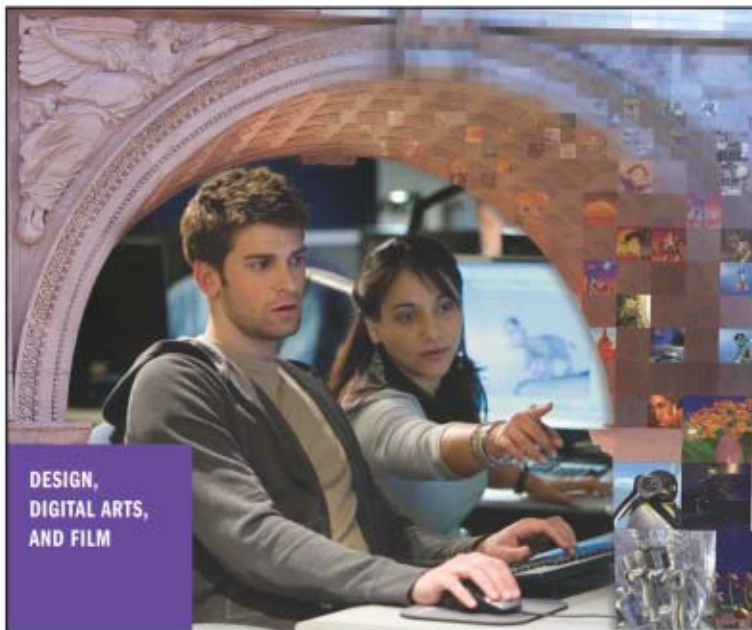
Cost of program: \$431 per credit as of fall 2007
Head of animation: Liz Holzman (Director of Animation, Game Art, Game Programming), Janet McIntyre (Director of Digital Film and Video, Visual Effects & Motion Graphics), Chris Rohde (Director of Web Design & Interactive Media), Jamie Hurd (Director of Industrial Design), Norton Young (Director of Design Visualization)
Head of admissions: Alan Yanda
Time of year offered: Fall, winter, summer, spring
Application deadline: Enrollment accepted year-round; contact Admissions for deadlines
Software: Autodesk Maya 2008, Autodesk 3D Studio Max 2008, Z-Brush3, Adobe CS3 suite, Adobe After Effects, Visual Studio, Adobe Premiere Pro, Final Cut Pro, Shake, DigiCel FlipBook, Unreal, Source and XNA game engines. (Software and equipment updated on a regular basis. For more information, please contact The Art Institute of Portland.)

The Art Institute of Vancouver

Vancouver, BC, Canada
Phone: 1-800-661-1885
Fax: 604-298-5403
E-mail: aivbinfo@aaii.edu
Website: www.artinstitutes.edu/vancouver
Degrees/certificates offered: Diploma
Number of students in animation program: 232
Cost of program: \$35,805
Head of animation: Jeremy McCarron (animation & modeling)
Head of admissions: Larry Heinzlmeier
Time of year offered: January, April, July, October
Application deadline: Call for more information

The Art Institutes International Minnesota

Minneapolis, MN
Phone: 612-332-3361 or 800-777-3643
Fax: 612-332-3934



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- Product Design

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As technology advances, the role of artist expands, particularly in digital imaging and design. These “new artists”—innovators who embody both aesthetic and virtual forms—work as designers, composers, and technologists in such areas as 3-D modeling, character animation, sound design, special effects, medical imaging, architectural visualization, broadcast design, and video game design. New York University's School of Continuing and Professional Studies (www.scps.nyu.edu), helps prepare students to pursue opportunities in these fields.

NYU's digital imaging and design faculty includes working animators, filmmakers, and artists, all adept at marrying theory and real world technique in their teaching. NYU-SCPS's location in the heart of New York City, a center of digital activity, means students benefit in—and out of—the classroom from proximity to scores of production companies, such as RhinoFX, and Blue Sky Studios.

NYU offers several academic routes. Its M.S. in Digital Imaging and Design program emphasizes digital production tools and techniques in an applied, multidisciplinary curriculum. A view book and gallery of student work can be seen at www.scps.nyu.edu/digital.masters.

For those just wanting to explore the field or working professionals needing skills updates, NYU offers dozens of courses in animation, digital design and technology. Further, NYU has professional certificate programs in Animation, Modeling, Motion Graphics and more.

NYU-SCPS, one of the University's 14 schools and colleges, has been for over 70 years a leader in providing adult and professionally-driven education.

NYU-SCPS offers more than 100 professional certificates, which are great ways to boost your credentials for that next job or promotion. There are dozens of courses in the Information Technology, Real Estate, Finance, Marketing and Management areas. NYU-SCPS also offers 14 industry-oriented Master's degree programs in areas such as Real Estate, Public Relations, Fundraising, Sports Business, Hospitality and Construction Management.



For information about all NYU-SCPS programs and to request a Bulletin, visit www.scps.nyu.edu or call 212 998-7070.

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E-mail: aimadm@aui.edu
Website: www.aim.artinstitutes.edu
Degrees/certificates offered:
 Bachelor of Science degrees in Media Arts & Animation, Visual Effects & Motion Graphics and Web Design & Interactive Media
Number of students in animation program: 203
Cost of program: \$431 per credit
Head of animation: David Wilharm
Head of admissions: Mary Strand
Time of year offered: Classes start on a quarterly basis: January, April, July and October
Equipment: 3D Studio Max, Maya, After Effects, Final Cut Pro, Combustion, Shake, Sound Forge, Pro Tools, Adobe Premiere, Photoshop and Illustrator; a green room for compositing live-action footage with computer-generated imagery; a professional-level sound-recording studio; several digital video cameras; and lighting kits to supplement the technology used in this program

The Art Institute of Washington

Arlington, DC (Washington DC Metro area)
Phone: 703-358-9550 or toll free 877-303-3771
Fax: 703-358-9759
E-mail: aiwadm@aui.edu
Website: www.aiw.artinstitutes.edu
Degrees/certificates offered:
 Diplomas, AA, BA, BS and BFA
Number of students in animation program: 250 (1,400 in the college total)
Cost of program: \$418/credit
Head of animation: Bryan Tillman
Head of admissions: Sara Cruley
Time of year offered: Year-round
Application deadline: Rolling admission
Equipment: State of the industry

Ateneo de Naga University Department of Digital Arts and Computer Animation

Naga City, Philippines
Phone: +63-54-472-ADNU, Ext. 2811
Fax: +63-54-473-9253
E-mail: animation@adnu.edu.ph
Website: www.adnu.edu.ph/daca
Degrees/certificates offered:
 Bachelor of Science in Digital Illustration and

Animation
Number of students in animation program: 285
Cost of program: About \$1,500 a year
Head of animation: Fr. Danilo B. Isidro, SJ, Department Chair (dbisj@adnu.edu.ph)
Head of admissions: Ms. Evelyn Amaro, Office of Admissions and Aid (aao@adnu.edu.ph)
Time of year offered: First semester: June to October; Second semester: November to March
Application deadline: April

The Bakshi School of Animation and Cartooning

Silver City, NM
Phone: 575-534-9291
E-mail: info@thebakshischool.com
Website: www.thebakshischool.com
Degrees/certificates offered: Certificate is offered for completion of program
Cost of program: Varies with individual classes and workshops
Head of animation: Eddie Bakshi, Jess Gorell
Head of admissions: Jess Gorell
Time of year offered: Year-round
Equipment: Use of traditional light tables for drawing as well as computers and tablets with the latest software and programs. Work is primarily 2D with use of peripheral programs and 3D for effects, etc.

Brigham Young University

Provo, UT
Phone: 801-422-3777
E-mail: advisement_secretary@byu.edu or adamsb@byu.edu
Website: www.et.byu.edu/animation
Degrees/certificates offered: BFA
Number of students in animation program: 65
Cost of program: \$1,640 to \$2,460 per semester
Head of animation: Kelly Loosli
Head of admissions: Brent Adams
Time of year offered: Fall semester
Application deadline: April 1

California Institute of the Arts (CalArts)

Valencia, CA
Phone: 661-255-1050; 1-800-545-ARTS

Website: www.calarts.edu
Degrees/certificates offered: Program in Experimental Animation and Program in Character Animation, Certificate of Fine Arts or BFA; MFA or Advanced Certificate of Fine Arts (Program in Experimental Animation only)
Number of students in animation program: 240
Cost of program: Tuition: \$31,290
Head of animation: Program in Character Animation, Interim Director, Cynthia Overman; Program in Experimental Animation, Co-Director Maureen Selwood (on leave 2007-08), Co-Director Paul Vester, Interim Co-Director Laura Heit
Head of admissions: Carol Kim
Time of year offered: Fall
Application deadline: January 4, 2008

Equipment: 2D and 3D computer animation labs, multimedia lab, digital imaging/compositing lab, digital pencil test systems, Oxberry animation camera stands supporting 16mm, 35mm and digital still image formats, equipment for checkout including DSLR cameras and laptops for stop-motion animation, shooting studios with lighting grids and a computerized motion-control camera stand, an optical printer, sound equipment and facilities for recording mixing, editing and post-production

California State University Summer Arts

Fresno, CA (headquartered in Long Beach, CA)
Phone: 562-951-4060 (LB office)
Fax: 562-951-4982 (LB office)
E-mail: summerarts@calstate.edu
Website: www.csusummerarts.org
Degrees/certificates offered: Three units of undergraduate or graduate credit per course
Number of students in animation program: Approx. 30
Cost of program: Please refer to website in January 2008 for details
Head of animation: Please refer to course description on website in January 2008 for details
Head of admissions: Please refer to course description on website in January 2008 for details
Time of year offered: Production Animation offered July 13 to July 26, 2008
Application deadline: Around

June 6, 2008; refer to website for more details

The Center for Advanced Digital Applications, New York University

New York, NY
Phone: 212-992-3270
E-mail: cada@nyu.edu
Website: www.scps.nyu.edu/cada
Degrees/certificates offered: MS in Digital Imaging and Design
Number of students in animation program: 150+
Head of Department: Michael Hosenfeld
Time of year offered: Fall and spring
Application deadline: See website

Centre for Arts and Technology – Halifax Campus

Halifax, NS, Canada
Phone: 902-429-1847 or 1-866-429-1847
Fax: 902-423-5414
E-mail: Halifax@digitalartschool.com
Website: www.digitalartschool.com
Degrees/certificates offered: 3D Animation, 3D Game Animation, Audio Engineering, Digital Filmmaking, Event and Talent Management, Graphic and Digital Media Design
Head of animation: Breandan McGrath
Head of admissions: Jason Spares
Time of year offered: January, July, September

Center for Digital Imaging Arts at Boston University

Waltham, MA & Washington, DC
Phone: 1-800-808-CDIA
Fax: 1-781-209-0018
E-mail: info@cdiabu.com
Website: www.cdiabu.com
Degrees/certificates offered: 3D Animation, Photography, Digital Filmmaking, Graphic & Web Design, Audio Production
Number of students in animation program: 12 per class
Cost of program: \$21,000
Head of animation: Mark Thompson
Head of admissions: Robert Frazier
Time of year offered: Winter, spring,

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admissions@animationmentor.com

summer, fall

Application deadline: On going

City College of New York

New York, NY

Phone: 212-650-7406

Fax: 212-650-7438

E-mail: moderegger@ccny.cuny.edu

Website: www.ccny.cuny.edu/electronic_design

Degrees/certificates offered: BA in Art, BFA Electronic Design & Multimedia

Number of students in animation program: No dedicated animation program, 250 students in media program

Cost of program: \$4,000/yr NY State resident, \$360/cr Non-Resident

Head of animation: Prof. Hajoe Moderegger, Program Dir. of Electronic Design & Multimedia

Head of admissions: Admissions Office, City College of New York

Time of year offered: Fall and spring

Application deadline: October 1 and February 15

CityVarsity School of Media & Creative Arts

Cape Town, South Africa

Phone: +27 (0)21-4882000

Fax: +27 (0)21-4236300

E-mail: GaryK@cityvarsity.co.za or info@cityvarsity.co.za

Website: www.cityvarsity.co.za

Degrees/certificates offered: 2 year Full-time Diploma in Animation, Advanced Diploma in Animation and New Media Production.

Number of students in animation program: 1st Year: maximum 30 students; 2nd Year: maximum 20 students; 3rd Year: maximum 15 students

Cost of program: 1st and 2nd year: ZAR 38,500 (\$5,500) at ZAR 7.00 (USD 1.00); 3rd year: ZAR 34,500 (\$4,928)

Head of animation: Gary Kachelhoffer

Head of admissions: Nancy Fitzgibbon (Registrar)

Time of year offered: Starts in early February

Application deadline: January of the educational year

Equipment: Animation CG labs, animation drawing studio with light

boxes, 2D animation studio & stop motion workshop, 3D animation studio. Comprehensive Toon Boom digital 2D animation software, Maya Unlimited, 3D Studio Max, Combustion 4.0, Adobe After Effects 7, Adobe CS3, Adobe Flash MX, Corel Painter IX

College Boreal

Sudbury, ON, Canada

Phone: 705-560-6673

Fax: 705-521-6011

E-mail: irate@borealc.on.ca

Website: www.borealc.on.ca

Degrees/certificates offered: 3-year Diploma: Animation 2D/3D classique (offered in French only) (but students are trained to work in French and English)

Number of students in animation program: Approx. 40 over the three program years

Cost of program: \$2,576 CDN/year

Head of animation: Isabelle Ratte

Time of year offered: Sept. to April

Application deadline: February 2 for priority consideration, 2nd week of Sept. for late admission.

Equipment: Computer lab with 3Dmax, Toon Boom, Flash, Photoshop and other Adobe software. Three animation labs: drawing 2D, computer 3D and stop motion.

Collin County Community College

Plano, TX

Phone: 972-516-5089

E-mail: tottinger@ccccd.edu

Website: www.ccccd.edu/academicprograms/animation.html

Degrees/certificates offered: Associate of Applied Science and Certificate

Number of students in animation program: 80-100

Cost of program: \$3,200 - \$7,700 for AAS degree (in-state/county vs. out of state)

Head of animation: Tom Ottinger

Head of admissions: Todd Fields, tfields@ccccd.edu

Time of year offered: Fall, spring, summer semesters

Application deadline: See general admission info at www.ccccd.edu/ps/prospectivestudents.html

Equipment: Dell & Macintosh computers, each student has a dedicated workstation in class and generous lab time access (3 year equipment cycle); current ver-

sions of Maya Unlimited, Mudbox, Adobe CS3 (all applications)

Digital Media Arts College

Boca Raton, FL

Phone: 561-391-1148 or 1-866-255-DMAC(3622)

Fax: 561-391-2480

E-mail: admissions@dmac.edu

Website: www.dmac.edu

Degrees/certificates offered:

Bachelor of Fine Arts in Computer in Arts: Computer Animation and Graphic Design and Master of Fine Arts in Computer Arts: Special Effects Animation and Graphic Design

Number of students in animation program: 212

Cost of program: BFA: \$21,000 per calendar year (3 semesters), MFA: \$22,500 per academic year (2 semesters)

Head of animation: BFA: Andres DelValle, MFA: David Xu

Head of admissions: Frank DeSena

Time of year offered: Fall, spring, summer (rolling admissions)

Application deadline: 30 days before each semester begins

Equipment: 24/7 labs with Dell & BOXX Dual Xeon Workstations, 19" flat panel displays, STT Dual-Performer motion-capture studio, separate BFA & MFA facilities

Digital Media Institute at Northern Oklahoma College

Tonkawa, OK

Phone: 580-628-6458

Fax: 580-628-6209

E-mail: brad.matson@north-ok.edu

Website: www.north-ok.edu (click on Applications / Digital Media Institute)

Degrees/certificates offered: AAS

Number of students in animation program: 20 per year

Cost of program: less than \$3,500 for OK resident

Head of animation: Brad Matson

Head of admissions: Brad Matson

Time of year offered: August-May

Application deadline: July 1, 2008

Equipment: Workstations with Maya and Adobe Production Suite

Earthlight Pictures Animation Training & Teletraining

Oregon, California, Washington

and Nationwide Online

Phone: 503-697-7914

E-mail: JT@earthlightpictures.com

Website: www.earthlightpictures.com

Degrees/certificates offered: Certificate

Number of students in animation program: 10-60 (including young students and adults)

Cost of program: Based on courses and formats chosen—call for details

Head of animation: John Teton

Time of year offered: Quarterly classes and solo instruction, concentrated workshops and tele-training instruction four quarters each year

Equipment: Call for details of technical setups for in-person classes and for live-interactive online tele-classes (as featured in *Animation Magazine*, Jan. 2008)

Edinboro University of Pennsylvania

Edinboro, PA

Phone: 1-888-8GO-BORO (1-888-846-2676)

Fax: 814-732-2420

Website: www.edinboro.edu

E-mail: mgenz@edinboro.edu or EUP_Admissions@edinboro.edu

Degrees/certificates offered: BFA in Applied Media Arts with a concentration in animation.

Number of students in animation program: 194

Cost of program: \$3,883 per semester

Head of animation: Michael Genz

Head of admissions: J. P. Cooney

Time of year offered: Fall and spring semesters

Application deadline: Rolling admissions

Equipment: Traditional, stop motion and computer animation

EMCA

Angoulême France

Phone: +33 (0) 5 45 93 60 70

Fax: +33 (0) 5 45 93 60 80

Website: www.angouleme-emca.fr

Degrees/certificates offered:

certificate from the chamber of commerce.

Number of students in animation program: 40 per year x 3 years

Cost of program: 3,500 euros/year

Head of animation: Christian Arnau



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1-58450-556-7

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1-59200-170-X

The Official Luxology modo Guide, Version 301
1-59863-497-6

The RenderMan Shading Language Guide
1-59863-286-8

Inspired 3D Advanced Rigging and Deformations
1-59200-116-5

Head of admissions: Christian Arnau
Time of year offered: September to June
Application deadline: April
Equipment: As a professional studio (2D, 3D, stop motion, Flash, Toon Boom, pegs, 3ds Max, Maya, etc.)

Escape Studios

London, U.K.
Phone: +44 (0) 20 7348 1920
Fax: +44 (0) 20 7348 1921
E-mail: info@escapestudios.com
Website: www.escapestudios.com
Degrees/certificates offered: Autodesk Certification for selected courses
Number of students in animation program: 45 on average
Cost of program: Full-time courses start from £4,499 and part-time courses from £199
Head of animation: Lee Danskin, Training Development Director
Head of admissions: Jason Jenner, Training Manager
Time of year offered: At regular intervals throughout the year
Application deadline: At regular intervals throughout the year
Equipment: Professional Industry Standard

Full Sail Real World Education

Winter Park, FL
Phone: 800-226-7625
Fax: 407-551-2027
E-mail: admissions@fullsail.com
Website: www.fullsail.com
Degrees/certificates offered: Bachelors of Science in Computer Animation
Number of students in animation program: 640
Cost of program: Varies
Head of animation: Pete Bandstra
Head of admissions: Mary Beth Plank-Mezo
Time of year offered: Rolling
Application deadline: Rolling

Glendale Community College

Glendale, CA
Phone: 818-240-1000 x5815
E-mail: rdickes@glendale.edu
Website: <http://seco.glendale.edu/animation>
Degrees/certificates offered: AA and Certificate programs in

Digital and Classical Animation, skill awards in digital modeling, texturing, character setup, character animation, digital sculpture, broadcast design

Number of students in animation program: 150
Cost of program: \$60 (Each full 15-week course)
Head of animation: Roger Dicks
Head of admissions: Sharon Combs
Time of year offered: Fall (Sept-Dec), winter (January short session), spring (Feb-Jun), summer (2 short sessions)
Application deadline: Before beginning of term. Enrollment is open!
Equipment: 24 brand new 2.66 Ghz dual-Xeon Mac Pro workstations. All workstations have the latest versions of industry standard software installed. There is also a 30-station computer lab dedicated entirely for student projects, accessible all day long.

Gnomon School of Visual Effects

Hollywood, CA
Phone: 323-466-6663
Fax: 323-466-6710
E-mail: admin@gnomonschool.com
Website: www.gnomonschool.com
Degrees/certificates offered: Certificate in High-End Computer Graphics Program, Maya Fast Track Program
Number of students in animation program: 24 for CG program, 250-300 total students enrolled in classes per term.
Cost of program: \$43,300 (CG program)
Head of animation: Darrin Krumweide, CAO/Director, Education
Head of admissions: Kristin Bierschbach, School Director
Time of year offered: 4 Term Year: winter, spring, summer & fall
Application deadline: Applications to the Certificate Program are accepted on an on-going basis.
Equipment: Located in the center of the famed Television Center Building, our 7,500 sq. ft. facility houses five state-of-the-art Computer labs, a theater/auditorium and three

analog sculpture and drawing studios. Other resources available for students include a kitchen, lounge, library, store and a 70-person screening room.

Gobelins, l'école de l'image

Paris, France
Phone: +33 1 40 79 92 42 (International department)
Fax: +33 1 40 79 92 69
E-mail: eriewer@gobelins.fr (International department)
Website: www.gobelins.fr and www.gobelins.fr/summerschool
Degrees/certificates offered: Paris Chamber of Commerce and Industry certificate
Number of students in animation program: 25 per class in three year animation program
Cost of program: 3,400 euros per year
Head of admissions for animation program: Marie-France Zumofen
Time of year offered: September-June
Application deadline: April 2
Equipment: State-of-the-art computers and software (Photoshop, After Effects, Maya, etc.)

Grand Valley State University

Allendale, MI
Phone: 616-331-2025, 800-748-0246
E-mail: admissions@gvsu.edu
Website: www.gvsu.edu/filmvideo
Degrees/certificates offered: BA, BS Film and Video Production: Animation/New Media
Number of students in animation program: 35
Cost of program: \$3,620 (resident), \$6,255 (nonresident)
Head of animation: Deanna Morse and Kim Roberts
Head of admissions: admissions@gvsu.edu
Time of year offered: Fall and winter semesters
Application deadline: Rolling
Equipment: LunchBox Sync (3), Macintosh labs (3) with Flash, FCP, Lightwave, etc.; full complement of film and video production equipment

Graphiti School of Animation

Mumbai, India
Phone: 24440107 / 32448544
E-mail: dippeshj@graphiti.net
Website: www.graphiti.net
Degrees/certificates offered: Certificate of Animation Technology
Number of students in animation program: 60
Cost of program: Rs. 1.5 Lakhs
Head of animation: Adesh Bhadrarwaj
Head of admissions: Zahabiya Petiwala
Time of year offered: June-May (One Year Course)
Application deadline: May 31
Equipment: Gigaport network latest machines with graphics card, classrooms with projectors for a capacity of 20, 5.1 home theater sound system, mini DV video cams, drawing boards, animation software's, movie library, lecture recording system and archive.

Hampshire College

Amherst, MA
Phone: 413-559-5502
Fax: 413-559-5476
E-mail: perry@hampshire.edu
Website: www.hampshire.edu
Degrees/certificates offered: Bachelor of Arts
Number of students in animation program: Roughly 40-50
Cost of program: Total tuition, room and board approx. \$38,000 per year
Head of animation: Chris Perry
Head of admissions: Karen Parker, Director of Admissions
Time of year offered: Fall and spring entrants
Application deadline: For fall entrants: January 15
Equipment: 16mm film equipment (including an optical printer), video and DV equipment, digital animation/editing/sound software (Maya, Lightwave, Softimage, Flash, the Adobe suite, Final Cut Pro, ProTools)

Human Computer Interaction, Iowa State University

Ames, IA
Phone: 515-294-2089
Fax: 515-294-5530
E-mail: hci@iastate.edu
Website: www.hci.iastate.edu



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Jean-Jacques Villard
Chestnuts Ice Lolly
hired by DreamWorks



Aidan Terry
Some Like It Heavy
animated at age 12



Carolyn Chrisman
Envious Heart
animated at age 15



Degrees/certificates offered: MS/ PhD / Graduate Certificate
Number of students in animation program: 80
Cost of program: 2007-2008 tuition for graduate assistants is \$3,123 each for fall, spring semesters. Iowa State University Excellent health insurance is provided at no cost. Mandatory student fees (health center and activity) are \$295 per semester plus any applicable computer fees (\$209 for Computer Science and \$219 for Engineering). Graduate assistants may receive a Graduate College Scholarship for a portion of resident tuition (unless they are on restricted admission or academic probation, or they hold a fellowship or traineeship that provides funds for tuition and fee payment) depending on the amount of time they are on appointment. Computer fee reduction: Graduate assistants are assessed half of the required computer fee for the academic year.
Head of animation: James Oliver, Director of the HCI Graduate Program
Head of admissions: Same
Time of year offered: Fall, spring and summer semesters
Application deadline: October 1 and January 15

Indiana University School of Informatics Media Arts & Science

Indianapolis, IN
Phone: 317-278-4636
Fax: 317-278-7859
E-mail: info@informatics.iupui.edu
Website: <http://newmedia.iupui.edu>
Degrees/certificates offered: BS, MS in Media Arts & Science
Number of students in animation program: Undergraduate: 398, Graduate: 38
Cost of program: \$207.35 per credit, undergraduate/resident. \$242.40 per credit, graduate/resident.
Head of animation: Anthony Faioia, Ph.D., Program Director
Head of admissions: Mark McCreary, Asst. Dean
Time of year offered: Fall, spring, summer terms
Application deadline: Undergraduate: rolling admission per IUPUI

schedule. Graduate: November (spring term) and March (fall term)
Equipment: Digital video/still cameras and audio recorders; mics, light kits, mixers. Software: Illustrator, Photoshop, Flash, After Effects, Premiere, Maya, 3ds Max, Final Cut Pro, N-Track, ACID, etc.

Lansing Community College

Lansing, MI
Phone: 517-483-1483
E-mail: swood2@lcc.edu
Website: www.lcc.edu/mait/art
Degrees/certificates offered: Associates in Applied Arts (Animation, Multimedia, and Web Design)
Number of students in animation program: 150
Cost of program: Approx. \$6,000 (tuition and fees)
Head of animation: Sharon Wood, CG Coordinator
Head of admissions: Fred Clark
Time of year offered: Fall, spring and summer terms
Equipment: Maya running on Apple Mac Pros

Learn 3D

Johannesburg, South Africa
Phone: +27 11 886 8572
Fax: +27 11 886 8574
E-mail: gustavo@learn3d.co.za
Website: www.learn3d.co.za
Degrees/certificates offered: 3D Animation & Visual Effects
Number of students in animation program: 15
Cost of program: \$5,250
Head of animation: Gustavo E. de M. Correa
Head of admissions: Gustavo E. de M. Correa
Time of year offered: February to November
Application deadline: January
Equipment: PCs, 3ds Max, Maya, combustion and AfterEffects

Loyola Marymount University

Los Angeles, CA
Phone: 310-338-2737
Fax: 310-338-3030
E-mail: sftv-info@lmu.edu
Website: www.lmu.edu
Degrees/certificates offered: BA
Number of students in animation program: 66
Head of animation: Rob Burchfield, Chairman

Head of admissions: Matt Fischer
Time of year offered: Fall (August-November, early and preferred enrollment) and spring (January-March)
Application deadline: Fall priority: February 1, spring priority: December 1
Equipment: Mac Computer Lab (intel processors), PC Computer Lab (Dell), Render Farm, Traditional Animation Lab, 35mm Acme, 16mm Acme, Stop Motion Stage (Arri Lighting Kit/Soft and Cool Lighting Kits/Digital Camera Canon), High-End Ricoh Scanners, Epson Scanners, LunchBoxes, Cintiq Tablets, BetaSP, DVCam, HiFi VHS Toons, Animo, Maya Unlimited, 3D Studio Max, Z Brush, Shake, Adobe Creative Suite 3, Final Cut Pro, Painter, Flash, Dreamweaver.

Max the Mutt Animation School

Toronto, ON, Canada
Phone: 1-877-486-mutt
Fax: 416-703-3930
E-mail: info@maxthemutt.com
Website: www.maxthemutt.com
Degrees/certificates offered: Diploma programs: Classical and Computer Animation Basics (3 year), 3D Animation and Production (1 year), Illustration for Sequential Arts: Comic Books & Graphic Novels (3 year), Concept Art for Animation and Video Games (4 year)
Number of students in animation program: 115 (all programs)
Cost of program: Animation Basics: \$25,825; 3D Animation and Production: \$12,500; Illustration for Sequential Arts: \$24,775; Concept Art for Animation and Video Games: \$37,450. (U.S. and International Applicants can contact the school for tuition costs.)
Head of animation: Tina Seemann
Head of admissions: Van Olson, Maxine Schacker (Founder and Director)
Time of year offered: September to end of April
Application deadline: End of March for following September start date

Media Design School

Auckland, New Zealand
Phone: +649 3030 402

Fax: +649 3030 646
E-mail: enquiries@mediadesign.school.nz
Website: www.mediadesignschool.com
Degrees/certificates offered: Diploma of 3D Computer Animation, Diploma of Visual Effects and Motion Graphics, Graduate Diploma of Game Development, Graduate Diploma of Advanced 3D Productions
Number of students in animation program: 20 max
Cost of program: From \$18,337.50 NZD (approx. \$11,500 USD)
Head of animation: Don Smith
Head of admissions: Bernadette Peters
Time of year offered: Dependant on the program, usually January/February and August/September. Please visit the Media Design School website for start dates.
Application deadline: 10-15 weeks prior to the start of the program.

Mt. San Jacinto College

San Jacinto and Menifee, CA
Phone: 951-639-5545
Fax: 951-672-7915
E-mail: dsmith@msjc.edu
Website: <http://multimedia.msjc.edu/animation>, www.msjc.edu/m2/content/splash.htm
Degrees/Certificates offered: AS Multimedia. Certificates: Animation Concentration, Imaging Concentration, Videography Concentration, Production Management, Web Design Concentration
Number of students in animation program: Over 200
Cost of program: \$20 per unit, courses are 3 units each
Head of animation: Don Smith
Head of admissions: Enrollment Office
Time of year offered: Spring, summer, fall
Application deadline: Enroll before January 22, 2008 for spring semester.
Equipment: Animation courses are taught in a PC lab, books and storage media may be required.

Nanyang Polytechnic

Singapore
Phone: +65 6550-0121
Fax: +65 6452-0110
E-mail: Eugene_Wong@nyp.gov.sg
 Eugene Wong, Programme Man-

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The poster features a vibrant, stylized illustration of a character in red and gold armor, holding a sword, set against a teal background. The character is positioned behind the large, white, stylized word 'ANiMATiON'. To the left, there are purple and blue mechanical structures resembling a roller coaster or industrial machinery. The bottom section of the poster is a solid dark purple color, containing white text for the program details and contact information.

ager (DMD)

Website: www.nyp.edu.sg/sidm/sidm.html

Degrees/Certificates offered: 3-year Diploma in Digital Media Design

Number of students in animation program: 240

Cost of program: \$9,300USD per academic year

Head of animation: Grace Toh, Assistant Manager (Animation). Grace_Toh@nyp.gov.sg

Head of admissions: Gail Pantin, Course Coordinator (DMD'08). Gail_Pantin@nyp.gov.sg

Time of year offered: 14 April 2008

Application deadline: 15 Feb 2008

Equipment: 2 Macintosh Labs (with 88 Intel-based MacBook Pro and Mac Pro workstations and Wacom tablets), 2 PC Labs (with 88 HP XW6600 workstations), 8 Mac Pro Editing Suites and 2 AVID Editing Suites, 18-camera Motion Capture System, Blue & Green Screen Studio, 2 Drawing Studios, 2 Classical Animation Studios (50 animation tables), 3 final year film Studios (with 40 Intel-based high-end 3D workstations with Wacom Tablets), Music Room and Sound Editing Studio, Electronic Theater, Lecture Theaters and Lecture Rooms. Software including Autodesk Maya, 3D Studio Max, Motionbuilder, Mudbox, Mental Ray, Renderman, Pixologic ZBrush, Apple Shake & Production Pro Suite (FCP, Motion, Sound Pro and DVD Pro), Adobe Creative CS Suite (PhotoshopCS, Illustrator CS, Premiere and After-Effects) and Macromedia Flash, Dreamweaver and Director.

NAD Centre: National Animation and Design Centre

Montreal, QC, Canada

Phone: 514-288-3447

Fax: 514-288-5799

Email: info@nadcentre.com

Website: www.nadcentre.com

Degrees/certificates offered: NAD Centre Certificate

Number of students in animation program: 3D Animation and Visual Effects for Film and Television: 22. Design and Digital Art for Video Games: 22. Digital Compositing: 12

Cost of program: Film and Television and Video Games programs: \$16,500CAD for

Canadian students (tax deductible), \$21,500CAD for international students.

Digital Compositing program: \$9,500CAD for Canadian students (tax deductible), \$12,000CAD for international students.

Head of animation: Robin Tremblay (Film and Television), Pierre Tousignant (Video Games), Benoit Melançon (Digital Compositing)

Time of year offered: September (fall session) or January (winter session)

Application deadline: Fall: March 1. Winter: November 1.

Equipment: 77 stations with more than 20 programs (3ds Max, Softimage XSI, eyeon Fusion, Valve Hammer, etc.)

National Institute of Design (NID)

Ahmedabad, Gujrat, India

Phone: +91 79 2662-3692

Fax: +91 79 2662-1167

E-mail: academic@nid.edu, admissions@nid.edu, pro@nid.edu, info@nid.edu

Website: www.nid.edu

Degrees/certificates offered: Undergraduate and Postgraduate diploma in animation film design

Number of students in animation program: 10 in UG and 10 in PG

Cost of program: Around Rs.1 lakh per year (4 yrs for UG and 2 for PG)

Head of animation: Sekhar Mukherjee

Head of admissions: Dr. Vijaya Deshmukh

Time of year offered: Admission announcements are made in the leading national dailies in the last week of September every year.

Application deadline: November 30, 2007 for the 2008-2009 academic year

Equipment: Video studio with production and post-production facilities, including non-linear editing; trained technicians and editors assist students in the film making process. Animation facilities cover both conventional and computer animation, have the capability to produce 16mm animation films in-house with Oxberry camera, Quick Action Recorder (QAR) permits students to make line tests of their animation, computers are multi-media capable.

New Mexico State University

Las Cruces, NM

Phone: 575-646-5671

Fax: 575-646-2044

E-mail: cmi@nmsu.edu

Website: <http://cmi.nmsu.edu>

Degrees/certificates offered:

Bachelor of Individualized Studies

Number of students in animation program: 60

Cost of program: Resident: \$2,390/semester, Non-Resident: \$7,279/semester

Head of animation: Jonathan Benson

Head of admissions: Kelley Hestir

Time of year offered: Year-round

Equipment: Macintosh computers, Maya, Toon Boom, Shake, PF Tracker, HDR Shop, ZBrush, Adobe After Effects, Adobe Photo Shop, Green Screen

New York University, School of Continuing and Professional Studies

New York, NY

Phone: 212-998-7150

Fax: 212-995-3060

Website: www.scps.nyu.edu

Northern Michigan University

Marquette, MI

Phone: 906-227-2194

Fax: 906-227-2276

E-mail: stlanson@nmu.edu

Website: art.nmu.edu

Degrees/certificates offered: BA;

BFA in Digital Cinema; BFA in Electronic Imaging; other BFA options available (see website)

Number of students in animation program: Approx. 20

Cost of program: See www.nmu.edu

Head of animation: Stephan Larson

Time of year offered: Year-round

Application deadline: Early August (for fall term); late December (for spring term)

Piedmont Community College

Yanceyville, NC

Phone: 336-694-5707

Fax: 336-694-7086

E-mail: hindmap@piedmontcc.edu

Website: www.animatenc.com

Degrees/certificates offered: Associate of Applied Science

Number of students in animation program: 40

Cost of program: \$650/semester (in state), \$2,500/semester (out of state)

Head of animation: Paula Hindman

Head of admissions: Nydia Morales

Time of year offered: Fall and spring

Application deadline: Dec. 15 for spring, Aug. 1 for fall

Equipment: Full digital (Maya) animation lab available 24/7

Platt (Media Arts) College

San Diego, CA

Phone: 1-866-PLATTCOLLEGE (866-752-8826)

Fax: 619-308-0570

E-mail: info@platt.edu

Website: www.platt.edu

Degrees/certificates offered: BS in Media Arts, AAS Degrees in Multimedia & Graphic Design, Specialized Diplomas in Digital Video Production, 3D Animation, and Web Design, Diplomas in Multimedia & Graphic Design

Number of students in animation program: 30

Cost of program: \$21,000 per year

Head of animation: Steve Schultz

Head of admissions: Craig Hinson

Time of year offered: Continuous

Pratt Manhattan Center for Continuing & Professional Studies

New York, NY

Phone: 212-647-7199

Fax: 212-367-2489

E-mail: prostudy@pratt.edu

Website: <http://ProStudies.pratt.edu>

Contact: Karen Miletsky, Associate Director and Karen Udo, Administrative Assistant

Degrees/certificates offered:

Computer Graphics Certificate in Computer Animation & Video and Interactive Media. Other Computer Graphics certificates offered through Continuing Education: Electronic Imaging & Illustration, Electronic Publishing, Computer-Aided Design & Visualization

Number of students in animation programs: 200 plus

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Faculty Position

California Institute of the Arts' (CalArts) School of Film/Video is conducting a search within its Program in Experimental Animation for a full-time faculty position in Independent Animation. A complete job description can be found at: <http://calarts.edu/employment/academicjobs>. The deadline for applications is February 15, 2008; appointment will begin in September 2008.

To apply send a letter of interest, a current resume and samples of creative work to Steve Anker, Dean of the School of Film/Video, CalArts, 24700 McBean Parkway, Valencia, CA 91355.

If interested in other faculty positions that may become available,
please check our website throughout the year.

The School of Film/Video is one of the nation's premier colleges for studying the art of the moving image and hosts a faculty of actively working film artists. The Program in Experimental Animation is renowned for fostering technically skilled, artistically accomplished and inner-directed artists. Our groundbreaking course of study is generally acknowledged as one of the leading animation programs in the world.

CalArts is an accredited college of the arts, housing six Schools: Art, Dance, Film/Video, Music, Theatre and Critical Studies. The Institute is committed to fostering a diverse academic/artistic community. www.calarts.edu. EOE.

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Student group project:
"Legends of the Five Coasts"

Cost of program: Ranges from \$150-\$845
Head of animation: Karen Adler Miletsky
Head of admissions: Karen Adler Miletsky (Center for Continuing and Professional Studies only)

Ringling College of Art and Design

Sarasota, FL
Phone: 941-351-5100; Toll-Free U.S. Only 1-800-255-7695
Fax: 941-359-7517
E-mail: admissions@ringling.edu
Website: www.ringling.edu
Degrees/Certificates offered: Bachelor of Fine Arts Degree (BFA) in: Advertising Design, Broadcast Design/Motion Graphics (beginning in fall 2009), Computer Animation, Digital Film, Fine Arts, Game Art & Design, Graphic & Interactive Communication, Illustration, Interior Design, Painting, Photography & Digital Imaging, Printmaking, Sculpture. Bachelor of Arts Degree (BA) in: The Business of Art & Design
Number of students in animation program: Computer Animation: 290 (all years); Game Art & Design: 24 (first enrolled class in new program)
Cost of program: \$24,100 for 2007-2008 Academic Year
Head of animation: Jim McCampbell
Head of admissions: Jim Dean
Time of year offered: Four-year degree program commencing each fall (semester-based annual program)
Application deadline: January 15 for Computer Animation and Game Art & Design. Scholarship preference design for all majors is March 1, however no "deadline" for other majors.
Equipment: HP XW9400, featuring: Nvidia quadro fx3500, Saas harddisk, 4GB of RAM, Dual AMD Opteron® 2218 processors, CD, DVD+R and DVD-R Lightscribe burner, 30" HP display. Adobe Acrobat 8, Audition 2.0, Encore CS3, Dreamweaver CS3, Illustrator CS3, InDesign CS3, Photoshop CS3, Premiere Pro CS3, After Effects CS3; InterVideo WinDVD, Microsoft Office 2007, Mozilla FireFox, Roxio Easy CD & DVD Creator, Autodesk Maya 8.5 and Mudbox, Apple

Shake, Corel Painter 10, Maxon BodyPaint 3D, Renderman Studio 1.0 and Pro Server 13.0.4, Virtual Dub, XnView, CryEngine2.

Rio Hondo Community College

Whittier, CA
Phone: 626-419-6953 or 562-468-7769 and 562-692-0921 Ext. 3586
E-mail: 3dman@charter.net, Daniel Manahan, co-author *Inside 3ds Max 7*
Website: www.riohondo.edu/tech/cad/3dmodeling.htm or www.DanielManahan.com
Degrees/certificates offered: Develop demo reel, Drafting 201, 202, and 203; Modeling, Texturing, and Animation with 3ds max
Number of students in animation program: Under 50
Cost of program: Under \$100 for 18 weeks of training
Head of animation: Daniel Manahan
Head of admissions: Apply at school in counseling office
Time of year offered: Fall and spring
Application deadline: Apply before college fall and spring semesters
Equipment: PC computers with 3d related software

Rochester Institute of Technology School of Film and Animation

Rochester, NY
Phone: 585-475-6175
Fax: 585-475-7575
E-mail: sampph@rit.edu
Website: <http://cias.rit.edu/~sofa>
Degrees/certificates offered: MFA (Computer Animation); BFA (Film and Animation); BS (Digital Cinema)
Number of students in animation program: Approx. 110 undergrads, 40 grads
Cost of program: Undergraduate \$25,362/year; graduate \$28,491/year
Head of animation: Stephanie Maxwell
Head of admissions: Daniel Shelley
Time of year offered: Trimester, September 1 through May 23
Application deadline: February 1, rolling
Equipment: Digital, film, video, and

emerging technologies; 3D Maya, 2D traditional and computer, stop motion, special effects, experimental and multimedia

Santa Monica College Academy of Entertainment & Technology

Santa Monica, CA
Phone: 310-434-3700
Fax: 310-434-3768
E-mail: academy_info@smc.edu or mottler_gloria@smc.edu
Website: <http://academy.smc.edu>
Degrees/certificates offered: Associates of Arts, 2-year certificate program
Number of students in animation program: 400
Cost of program: \$20 per unit CA Resident, \$158-\$185 per unit Out of State and International Students
Head of animation: Chris Fria and Jim Keeshen, Co-Faculty Leaders
Head of admissions: Kiersten Elliott, Enrollment Services
Time of year offered: Fall & spring semester with winter & summer interim sessions
Application deadline: December & June (check exact dates on www.smc.edu)
Equipment: Software: Maya, Houdini, Dreamweaver, PhotoShop, Director, Flash, After Effects, Final Cut Pro, ProTools. Hardware: 150 Windows, 125 Macintosh, Unix web server for student sites, ProTools 24 | Mix.

Savannah College of Art and Design

Savannah and Atlanta, GA
Phone: 1-800-869-7223
Fax: 912-525-5986
E-mail: admission@scad.edu
Website: www.scad.edu
Degrees/Certificates offered: Degrees: Bachelor of Arts, Bachelor of Fine Arts, Master of Architecture, Master of Arts, Master of Arts in Teaching, Master of Fine Arts, Master of Urban Design. Certificates: Digital Publishing, Digital Publishing Management, Historic Preservation, Interactive Design, Typeface Design
Number of students in animation program: 573
Cost of program: Tuition for the 2007-08 academic year is \$24,390 for undergraduates, \$24,840 for

graduate students.
Head of animation: Jeremy Moorshead, Dept. Chair
Head of admission: Pamela Rhame, SVP for Admission and Communications
Time of year offered: Quarter system
Application deadline: March 1 for fall Quarter

School of Communication Arts

Raleigh, NC
Phone: 800-288-7442
Fax: 919-488-8490
E-mail: dhooper@higherdigital.com
Website: www.sca.edu
Degrees/certificates offered: Degrees, Diplomas and Certificates for Digital Art and Animation, Digital Filmmaking, Digital Audio Production and Design, Digital Media, Interior Design
Number of students: 350
Cost of program: Varies depending upon program
Head of animation: Debra Hooper
Head of admissions: Julie Wenta
Time of year offered: Fall, winter, spring and summer
Equipment: Studios include green screen, PC, Mac and Pro Tools HD

School of Visual Arts

New York, NY
Phone: 212-27-2000
Fax: 212-725-3587
E-mail: admissions@sva.edu
Website: www.sva.edu
Degrees/certificates offered: BFA in Advertising, Animation, Cartooning, Computer Art, Film & Video, Fine Arts, Graphic Design, Illustration, Interior Design, Photography and Visual & Critical Studies. MFA in Art Criticism & Writing, Computer Art, Design, Design Criticism, Fine Arts, Illustration as Visual Essay and Photography, Video & Related Media. Master of Professional Studies (MPS) in Art Therapy and Digital Photography and a Master of Art in Teaching is offered in Art Education.
Number of students in animation program: BFA Animation: 204, BFA Computer Art: 258, MFA Computer Art: 105
Cost of program: BFA: \$20,800; MFA (Computer Art): \$24,520 with estimated department fee of

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200 Willoughby Ave., Brooklyn, NY 11205 (718) 636-3453 ext. 602

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E-mail: prostudy@pratt.edu

**Edinboro University
of Pennsylvania**

<http://departments.edinboro.edu/art/dev/edinboronant/cupar/home.html>

\$1,200 per semester.

Head of animation: Reeves Lehman, chair of BFA Film, Video and Animation Dept.; John McIntosh, chair of BFA Computer Art; Bruce Wands, chair of MFA Computer Art

Head of admissions: Adam Rogers

Time of year offered: Fall and spring

Application deadline: Feb. 1

Equipment:

Sheridan Institute of Technology & Advanced Learning

Oakville, ON, Canada

Phone: 905-845-9430

E-mail: info@sheridaninstitute.ca

Website: www.sheridaninstitute.ca

Degrees/certificates offered: Bachelor of Applied Arts (Animation); Post-graduate certificates in Computer Animation, Digital Visual Effects, Digital Character Animation

Number of students in animation program: 500

Head of animation: Dr. Michael Collins, Dean

Head of admissions: Linda Dalton, Registrar

Time of year offered: September (Computer Animation starts September and January)

Application deadline: February 2 (equal

consideration deadline for September programs)

Studio Arts

Los Angeles, CA

Phone: 323-227-8776

Fax: 323-227-8775

E-mail: eric@studioarts.tv

Website: www.studioarts.tv

Degrees/certificates offered: Certificate

Number of students in animation program: 75

Cost of program: Varies—Average is \$6,000 for Mastery Certificate

Head of animation: David Gottlieb

Head of admissions: Eric Huelsman

Time of year offered: Year-round (4 quarters)

Application deadline: First day of quarter

UCLA Animation Workshop

Los Angeles, CA

Phone: 310-825-5829

Fax: 310-825-3383

E-mail: dward@tff.ucla.edu

Website: animation.film.tv.ucla.edu

Degrees/certificates offered: MFA

Number of students in animation program: 50-60

Cost of program: see website

Head of animation: Celia Mercer

Head of admissions: Tony Leadholm

University of Southern California

Los Angeles, CA

Phone: 213-740-3986

Fax: 213-740-5869

E-mail: dsigismondi@cinema.usc.edu

Website: <http://anim.usc.edu>

Degrees/certificates offered: BA & MFA

Number of students in animation program: BA: 60, MFA: 45

Cost of program: MFA: \$63,000 tuition for 3-year program

Head of animation: Kathy Smith (Chair of Division of Animation and Digital Arts)

Time of year offered: Fall admission only

Application deadline: BA: Dec. 10, MFA: Feb. 15

VanArts (Vancouver Institute of Media Arts)

Vancouver, BC, Canada

Phone: 604-682-2787 or 800-396-2787

Fax: 604-684-2789

E-mail: info@vanarts.com

Website: www.vanarts.com

Degrees/certificates offered: Diplomas/Certificates

Number of students in animation program: 100

Cost of program: 2D Animation: \$18,750 CDN, Int'l Students \$20,750 CDN; 3D Animation: \$26,750 CDN, Int'l Students \$28,750 CDN

Head of animation: Charles Phillips, Calvin Leduc

Head of admissions: Ken Priebe

Time of year offered: Feb., Sept.

Vancouver Film School

Vancouver, BC, Canada

Phone: 1-800-661-4101 or 604-685-5808

Fax: 604-685-5830

E-mail: inquiries@vfs.com

Website: www.vfs.com

Degrees/certificates offered: 1-Year

Diplomas in 3D Animation or Classical Animation, 6 Month Diploma in Digital Character Animation

Number of students in animation program: 250

Cost of program: Ranges from \$15,000 USD to \$49,000 USD

Head of animation: Larry Bafia

Head of admissions: Benjamin Colling

Time of year offered: 6 start dates (every two months)

Application deadline: Typically 6 months in advance

Volda University College

Volda, Norway

Phone: +47-7007-5000.

Fax: +47-7007-5052

E-mail: Andres.Mand@hivolda.no

Website: www.animationvolda.com

Degrees/certificates offered: 3-year BA in Animation

Number of students in animation program: 30 (10 per year)

Cost of program: Free

Head of animation: Andres Mand (Andres.Mand@hivolda.no)

Head of admission (international students): Cecilie Wilhelmsen (cecilie.wilhelmsen@hivolda.no)

Time of year offered: Year starts in mid August, ends in early June

Application deadline: April 15

Equipment: Well equipped for cartoon, stop-motion and data animation (Toons, After Effects, Maya, Avid)

WEFIS: Westbridge Film School

Mexico City, Mexico

Phone: +52 (55) 5536-0406 / 1163-6121

Fax: +52 (55) 5536-0406

Email: rp@westbridge.edu.mx

Website: www.wefis.com

Degrees/certificates offered: BA in Animation and Visual Effects, Master in Animation Filmmaking, Master in Visual Effects, Videogame Design

Number of students in animation program: 60

Cost of programs: BA in Animation and Visual Effects: \$29,200 (for all 3 years). Master in Animation Filmmaking: \$10,000. Master in Visual Effects: \$10,000. Videogame Design: \$10,000.

Head of animation: Mauricio De la Orta

Head of admissions: Monica Servin

Time of year offered: BA in Animation and Visual Effects or Master in Visual Effects: September. Videogame Design or Master in Animation Filmmaking: March

Application deadline: 1 month before the beginning of each program

Equipment: Animation workstations, lightboxes, HD digital video and lighting equipment

Woodbury University

Burbank, CA

Phone: 1-800-784-9663

Fax: 818-767-7520

Email: dori.littell-herrick@woodbury.edu

Website: www.woodbury.edu

Degrees/certificates offered: BFA

Number of students in animation program: 60

Head of animation: Dori Littell-Herrick

Head of admissions: Ruth Lorenzana

Time of year offered: Fall / spring

Application deadline: Rolling admission

Equipment: Traditional & digital studios ■

The listings section of this school guide was compiled using direct information emailed to Animation Magazine by participating schools. If you'd like to be included in the 2009 edition of this guide, please email edit@animationmagazine.net.



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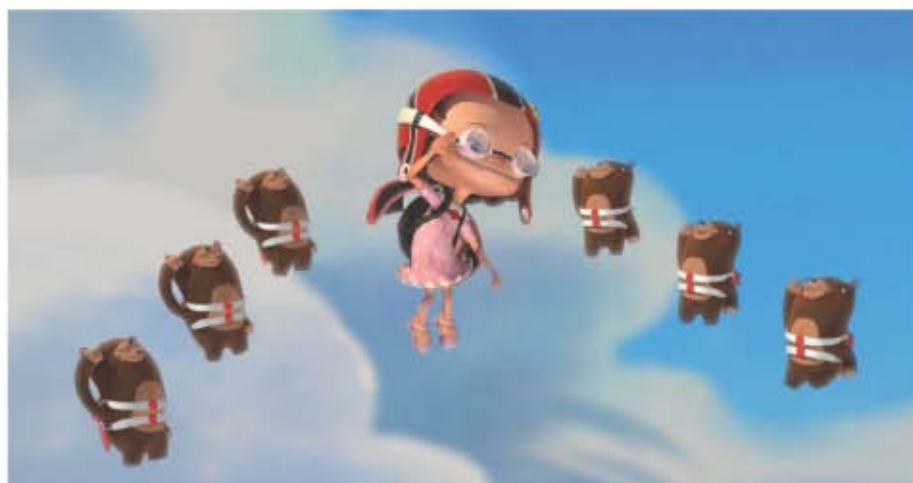
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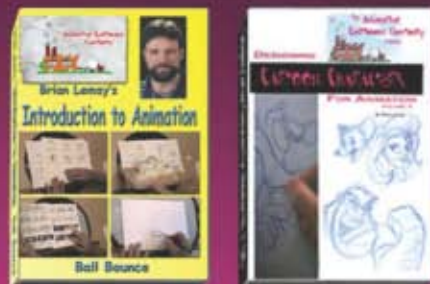
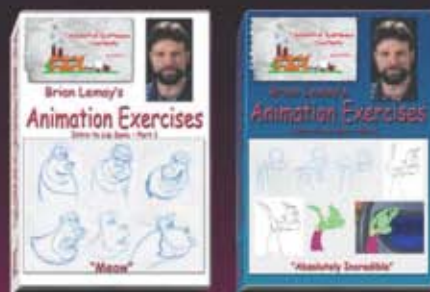
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